Edition Wilhelm

No. 22

A Complete Method

For the

Banjo

J. A. LeBarge

1.00 Net

Edition Wulschner
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Wulschner Music Co.
Indianapolis, Ind.

Introduction.

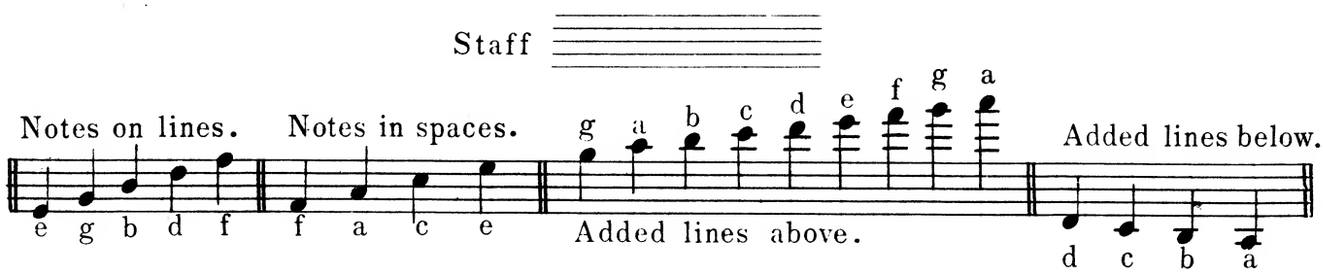
IN compiling this method, the aim has been to overlook none of the essential details that are necessary in a complete method for an instrument. The rudiments contain sufficient progressive material to enable the beginner to advance with ease. Every scale and movement is carefully fingered and illustrated. All positions are gradually and carefully introduced, thereby avoiding any difficulty or drawback in the progress of the pupil. Each major scale is followed by the relative minor, with exercises and chords, preceding original Etudes and Solos.

The Tremolo, one of the most beautiful effects produced on the Banjo is carefully treated, special exercises and melodies illustrating the tremolo and accompaniment. One of the features contained is the original exercises for developing velocity, the careful fingering making it possible to execute passages with ease, that are considered almost imposible. A careful examination of this work will convince the teacher and pupil of its intrinsic value as a method for the Banjo.

J. A. LE BARGE.

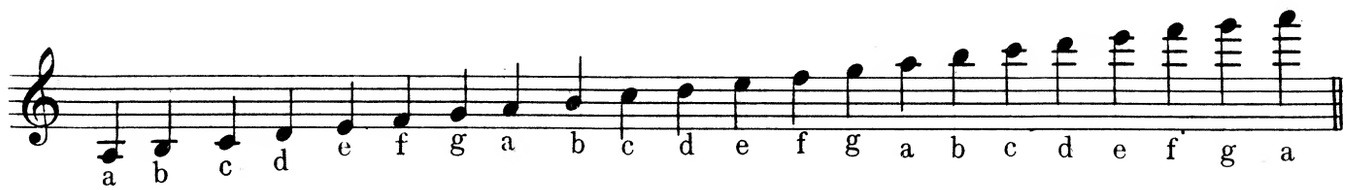
RUDIMENTS OF MUSIC.

To express musical sounds, characters called notes, rests clefs etc. are written upon five parallel lines and the spaces between, these five lines and four spaces are called the staff. When the lines and spaces of the staff are not sufficient, added lines are used below and above the staff.

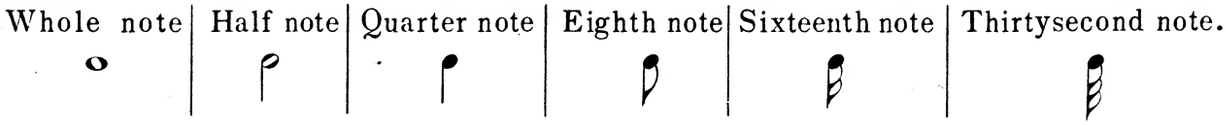


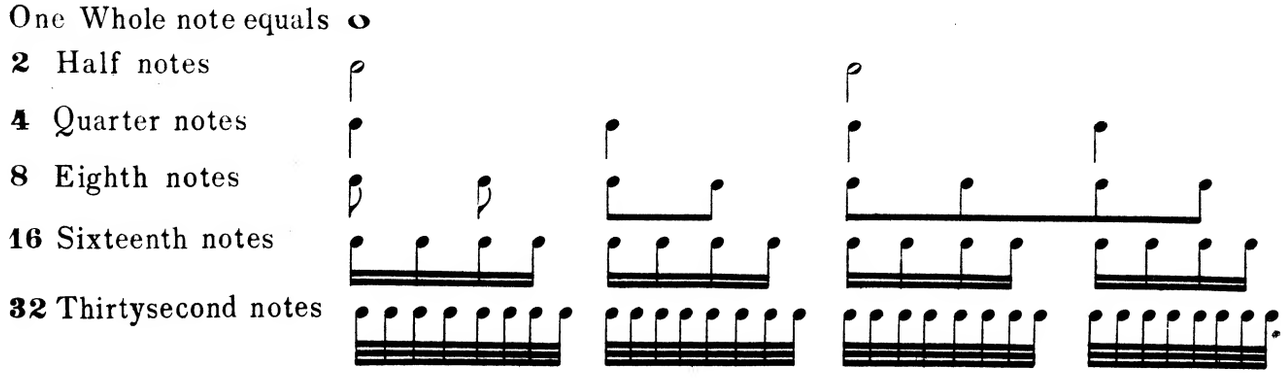
Music is composed of seven notes which are named after the first seven letters of the Alphabet a, b, c, d, e, f, g. by repeating the first note a scale of eight notes is formed. The clef is a sign placed at the beginning of the staff to determine the name of the notes. There are three clefs used in music, the Treble or G 𝄞 celf only is used in music for the Banjo.

Notes on the G Clef.



There are several kinds of notes, each having a different value. By the value of a note is understood the duration of sound which it represents, this duration is determined by the form of the note itself. Each of these notes have a rest or silence which correspond with it in value or duration.





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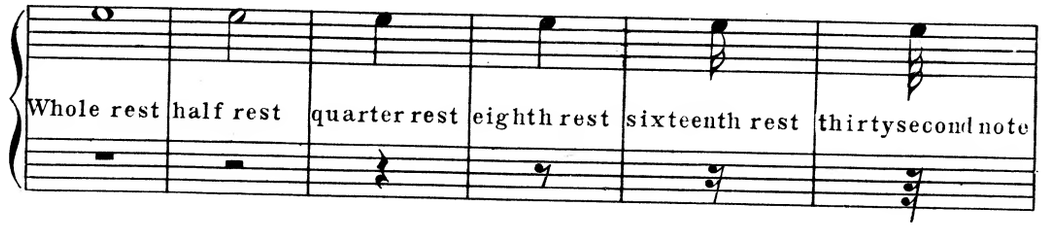
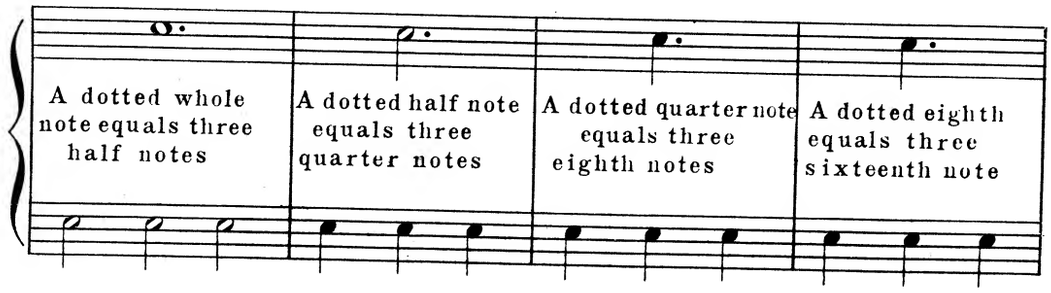
Rests.

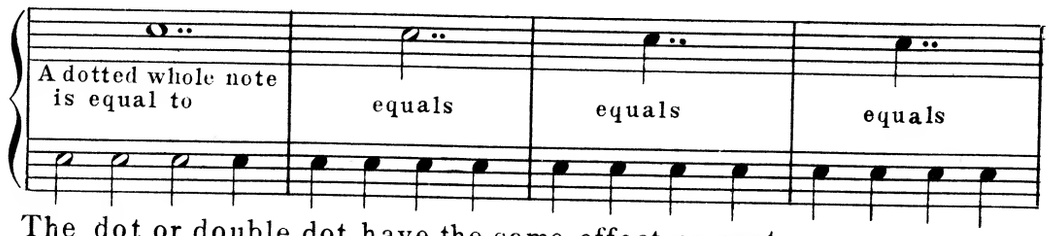
Whole note half note quarter note eigth note sixteenth note thirtysecond note.



The dot· A dot placed imediately after a note or rest increases its value one half.



A second dot·· adds the value of half of the first dot.



The dot or double dot have the same effect on rests.

The sharp ♯ raises the sound or note a half tone.

The flat ♭ lowers the sound a half tone.

The double sharp 𝄪 raises the sound a whole tone.

The double flat ♭♭ lowers the sound a whole tone.

The natural ♮ restores the sound to its original pitch.

The key of a piece of music is indicated by the number of flats or sharps placed after the clef.

Accidentals - A sharp or flat beyond the signiture is called an accidental and acts only in the bar or measure in which it occurs.

A pause 𝄐 may be placed over a note or rest to indicate that the performer may stop at pleasure.

Two dots at the end of a strain indicates that the strain is tó be repeated.

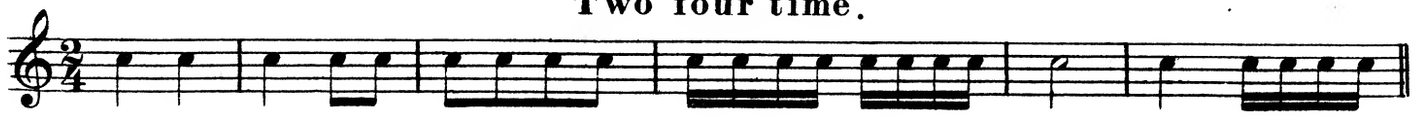
D. C. Da Capo.-to return to the beginning.

D. S. 𝄋 *dal segno.*-to return to sign. 𝄋 *al fine* - to finish.

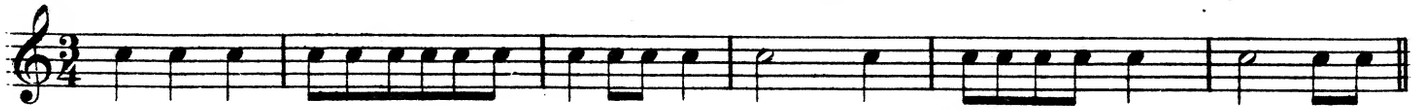
Time.

There are three principal measures of time, the measure of four beats or common time, three beats or triple time, two fourths in a bar or two four time, all the others are derived from these three, and are called compound time.

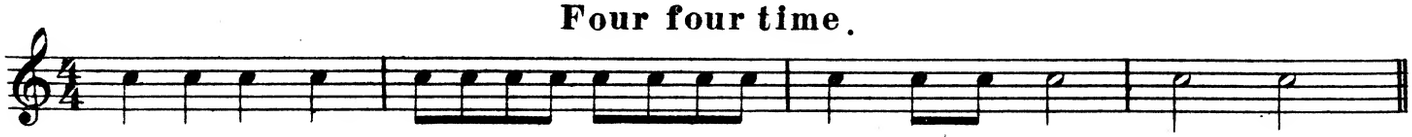
Two four time.



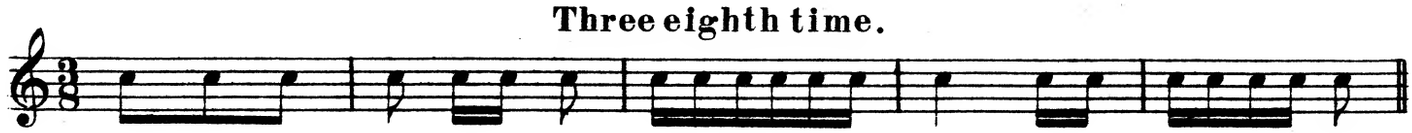
Three four time.



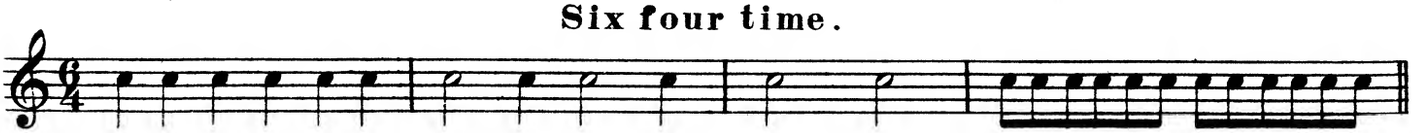
Four four time.



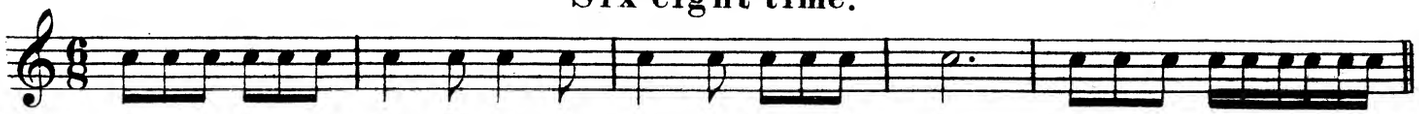
Three eighth time.



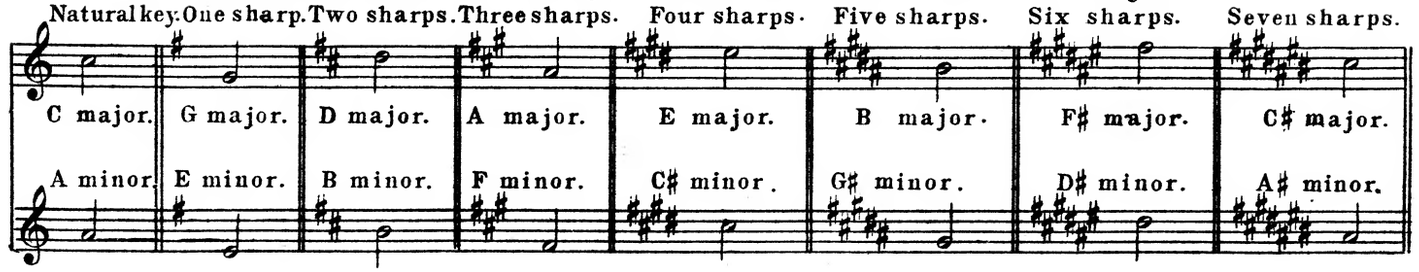
Six four time.

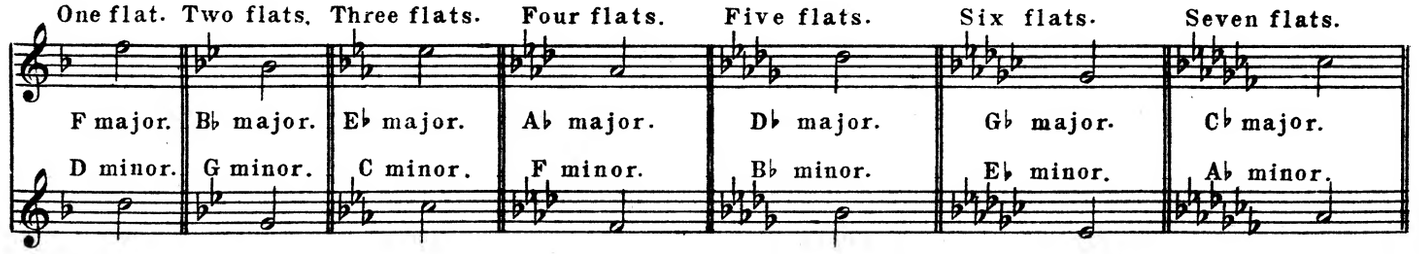


Six eight time.



Signatures of Major and relative Minor Keys.





Tuning.

There are several models of Banjos with strings varying in length, necessitating a special pitch of tuning for each to obtain the best effect. The Standard or solo size is generally tuned to the following, and is called the C tuning. Tune Bass or A 4th string to C *below middle* C on the piano or organ. The E or 3rd string a fifth higher to G. The G or 2nd string a third higher to B. The B or 1st string a third higher to D. The 5th or short string a fourth higher to G or an octave higher than the third string E. Pitch pipes giving the correct tone of each string are a great assistance to the beginner. In the absence of the piano pitch pipes etc. Tune the 4th or Bass to a low pitch. then stop it at the 7th fret which will produce the tone of the 3rd or E string open, next stop the E or 3rd at 4th fret for the tone of the 2nd or G string open, then stop 2nd or G string at 3rd fret for the tone of the first or B string open, stop 1st string at 5th fret for the open tone of the 5th or short string.

Many of the prominet soloists tune all strings a tone higher giving the instrument more brilliancy, and is called the D tuning, but the C tuning is largely used and most all piano accompaniments are arranged for C tuning. which is not so severe on the strings. The piccolo Banjo is tuned an octave above the standard size. The short Banjorine is tuned a fifth higher. The long Banjorine a fourth higher than the standard Banjo

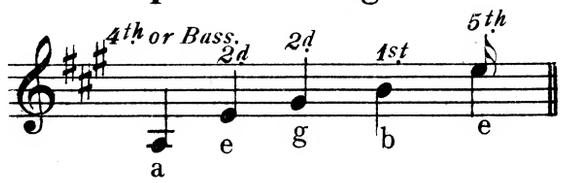
Strings.

Strings should be carefully selected. A Gut string about the size of a Violin E is used for the Banjo 3d or E string. A much smaller string (gut) is used for the 2nd or G string. A still smaller string (gut) is used for the 1st and 5th or short string. A covered silk string a trifle finer than the 3rd or E is used for the 4th or Bass. Steel strings are sometimes used but they produce a harsh sound, are hard to play on, and are liable to ruin the instrument. The head should be kept very tight and the distance from the bridge to the 12th fret should be the same as from the 12th fret to the nut.

Holding the Banjo.

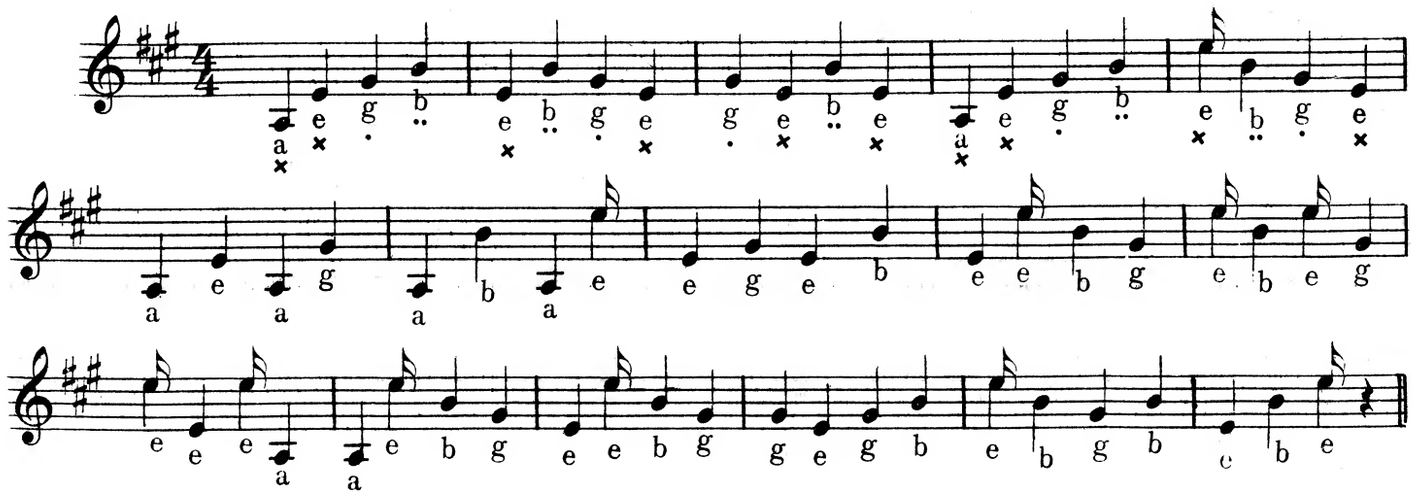
The player should sit erect, placing the rim on the right thigh and holding it with right forearm and breast. The neck is supported with left hand the neck resting between the thumb at 1st joint and first finger between 2d and 3d joint. Only the tips of the fingers are used in stopping the strings, excepting in making a "Barre." when the first finger is extended flatly across two or more strings.

Open strings.



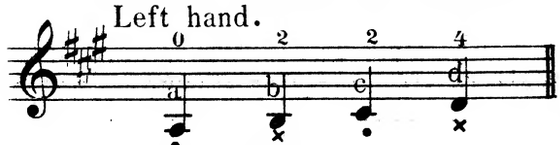
First finger •
Second finger ••
Third finger •••
Thumb ---------- ×

Exercise on open strings.

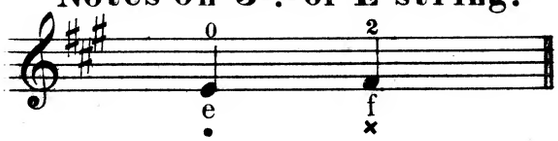


Notes on 4th or Bass.

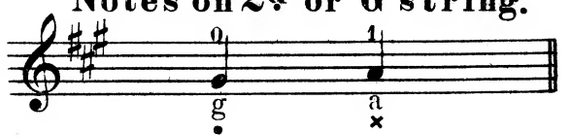
Left hand.



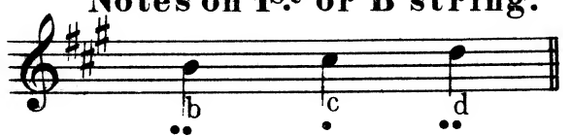
Notes on 3rd or E string.



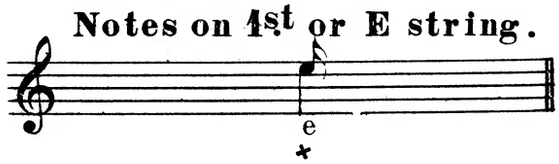
Notes on 2d or G string.



Notes on 1st or B string.



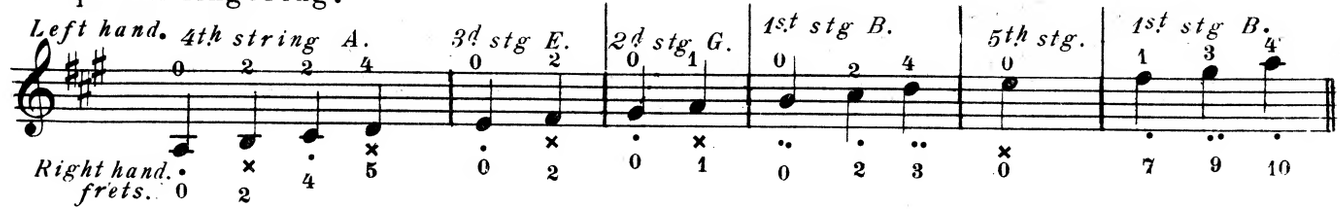
Notes on 1st or E string.

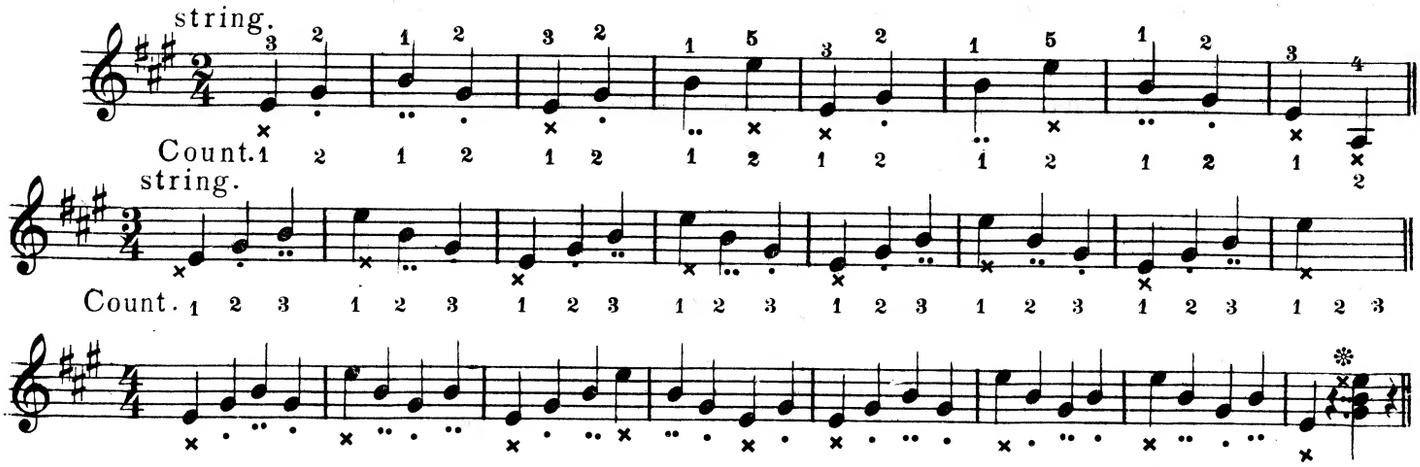


Scale of A Major 3♯ sharps.

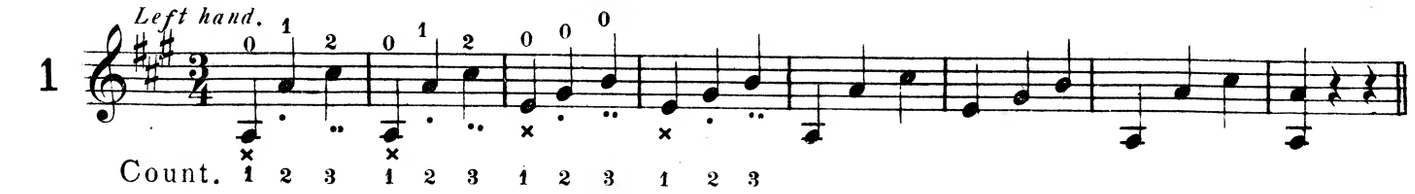
Natural scale of the Banjo.

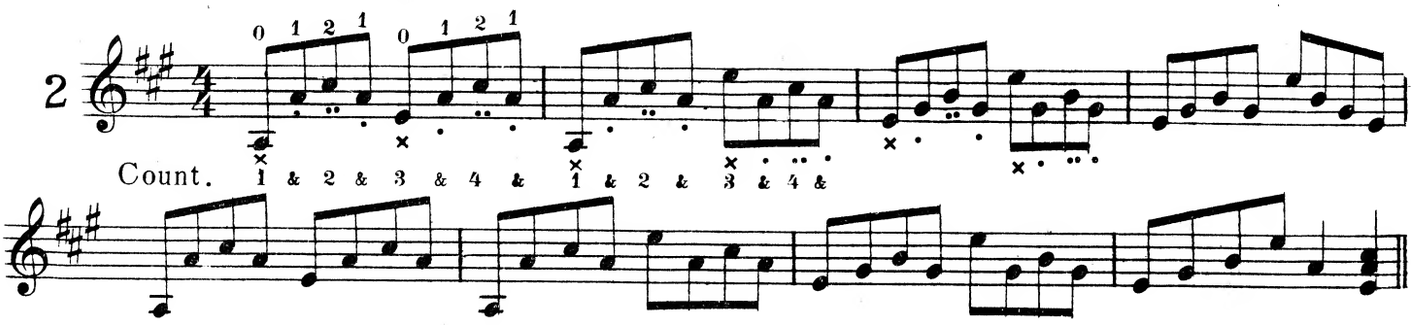
Note. The right hand fingering of the scale is used for velocity. Only various movements, require special fingering.

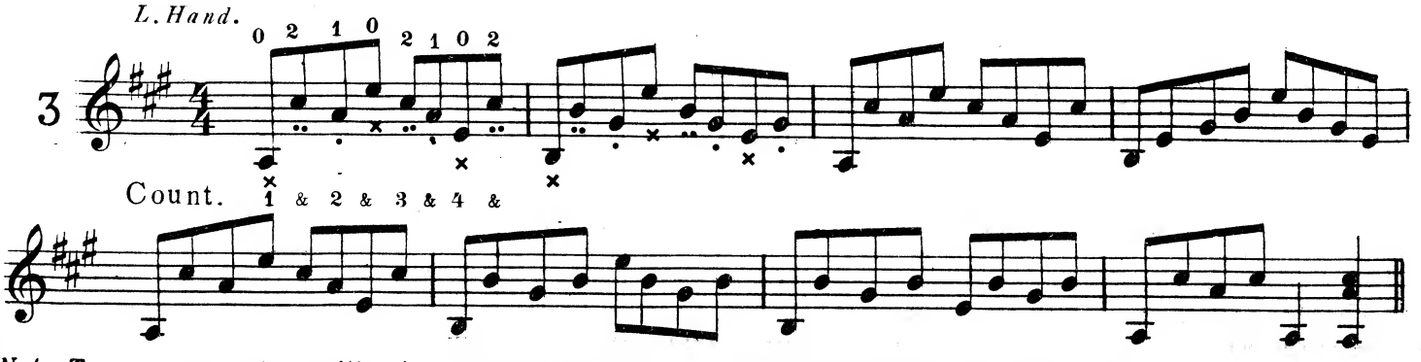




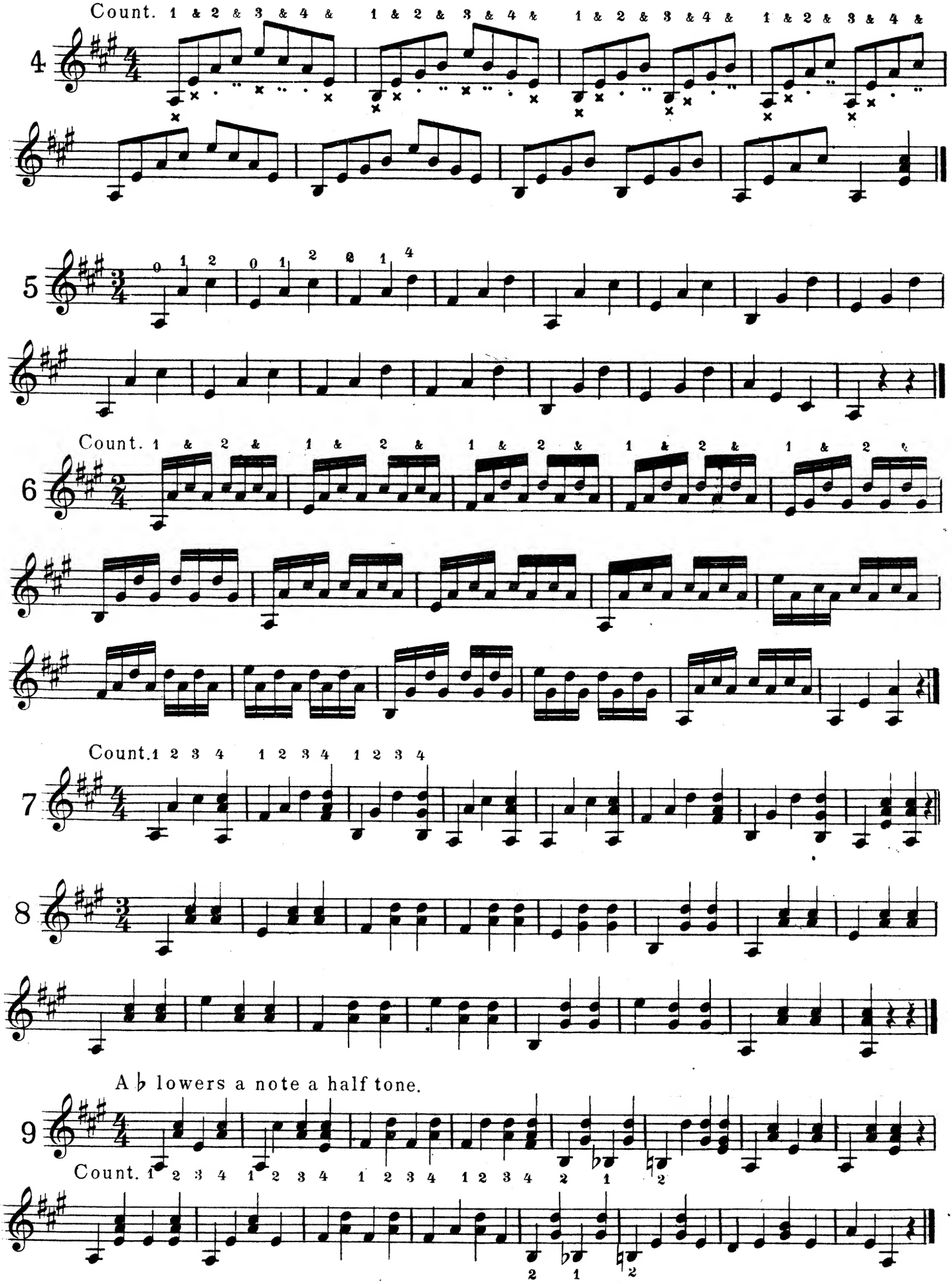
Exercise for both hands.



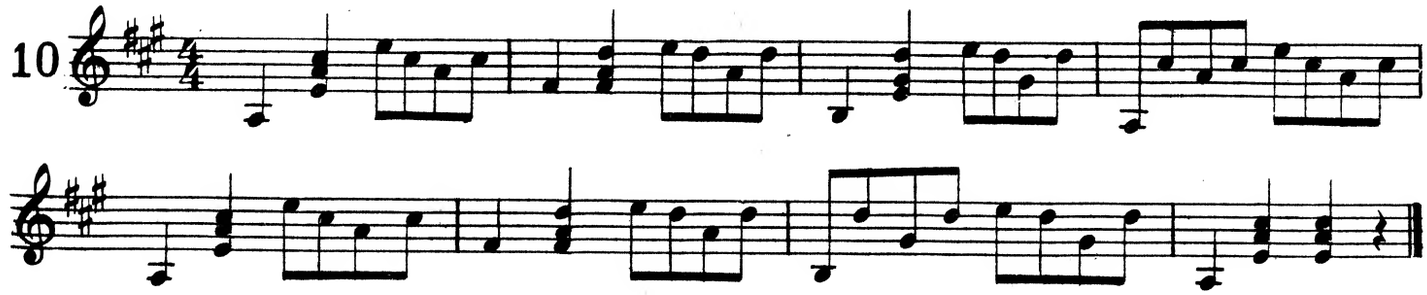




❋ *Note.* Two or more notes written in a perpendicular position are to be playd in the time of one.


Count. 1 & 2 & 3 & 4 &
4
5
Count. 1 & 2 & 3 & 4 &
6
Count. 1 2 3 4
7
8
A ♭ lowers a note a half tone.
9
Count. 1 2 3 4

10



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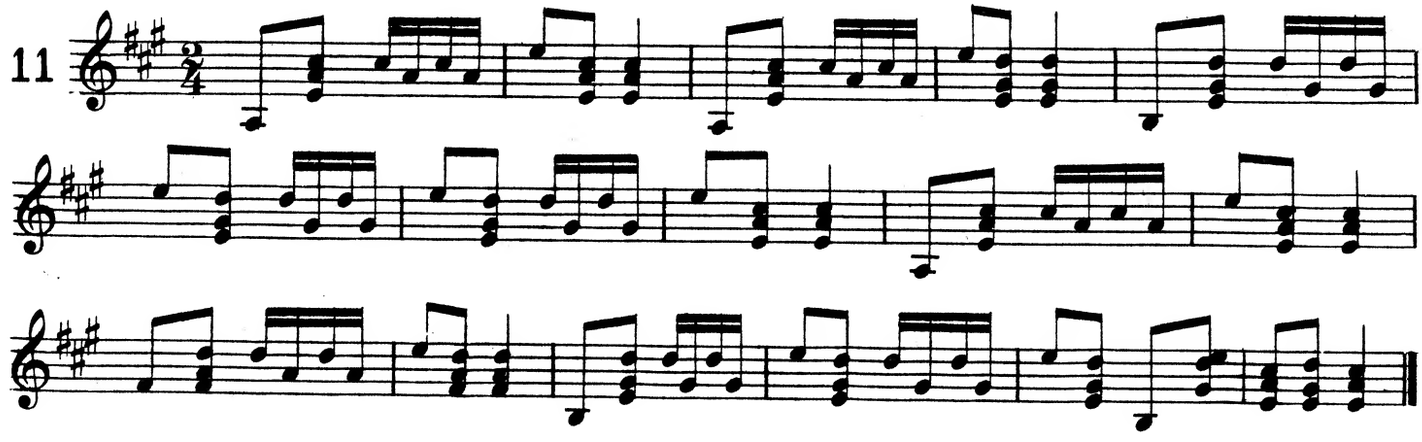
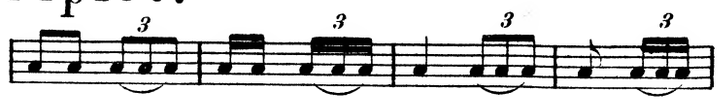


The Triplet.

Three notes tied or slurred are played in the time of two of the same length.



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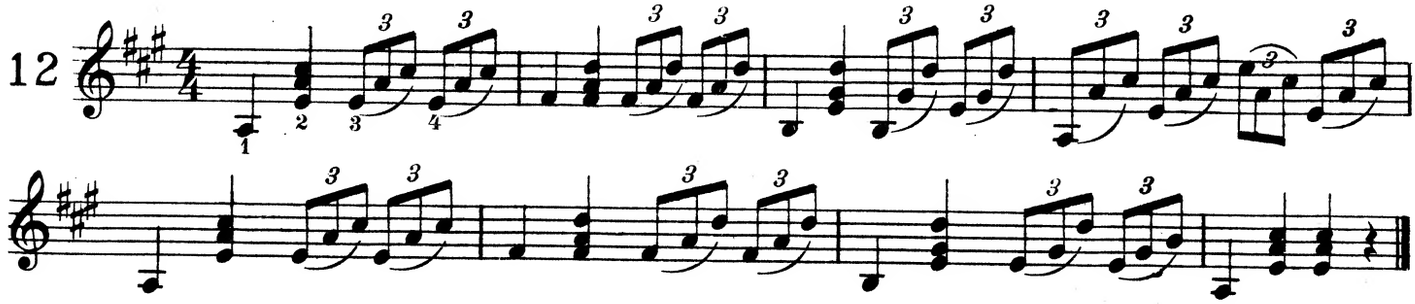

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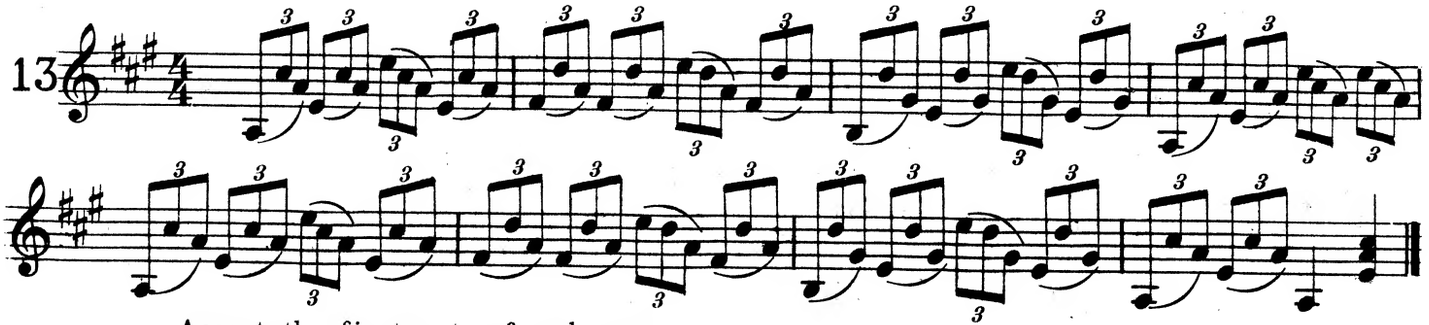
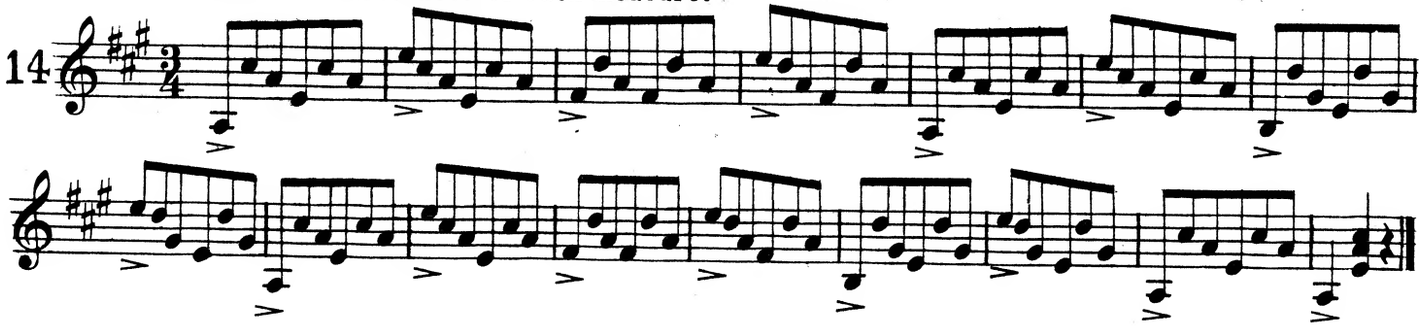


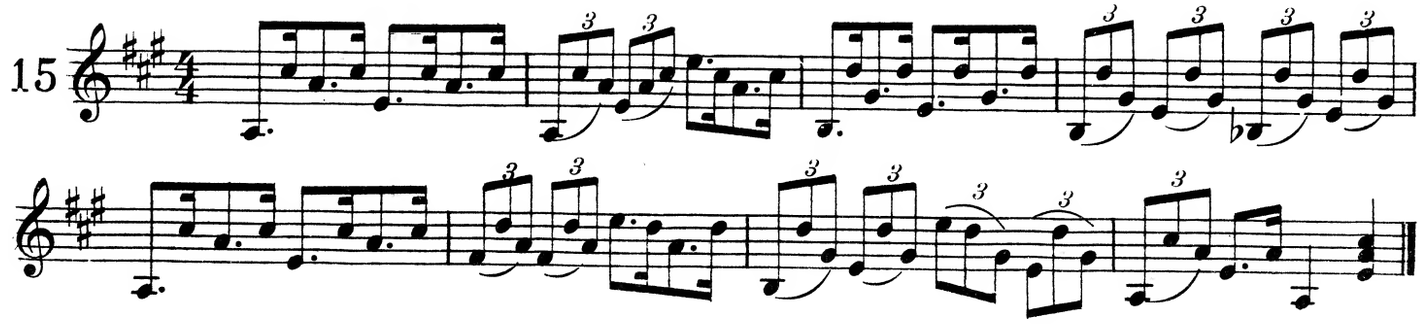
Accent the first note of each measure.

14

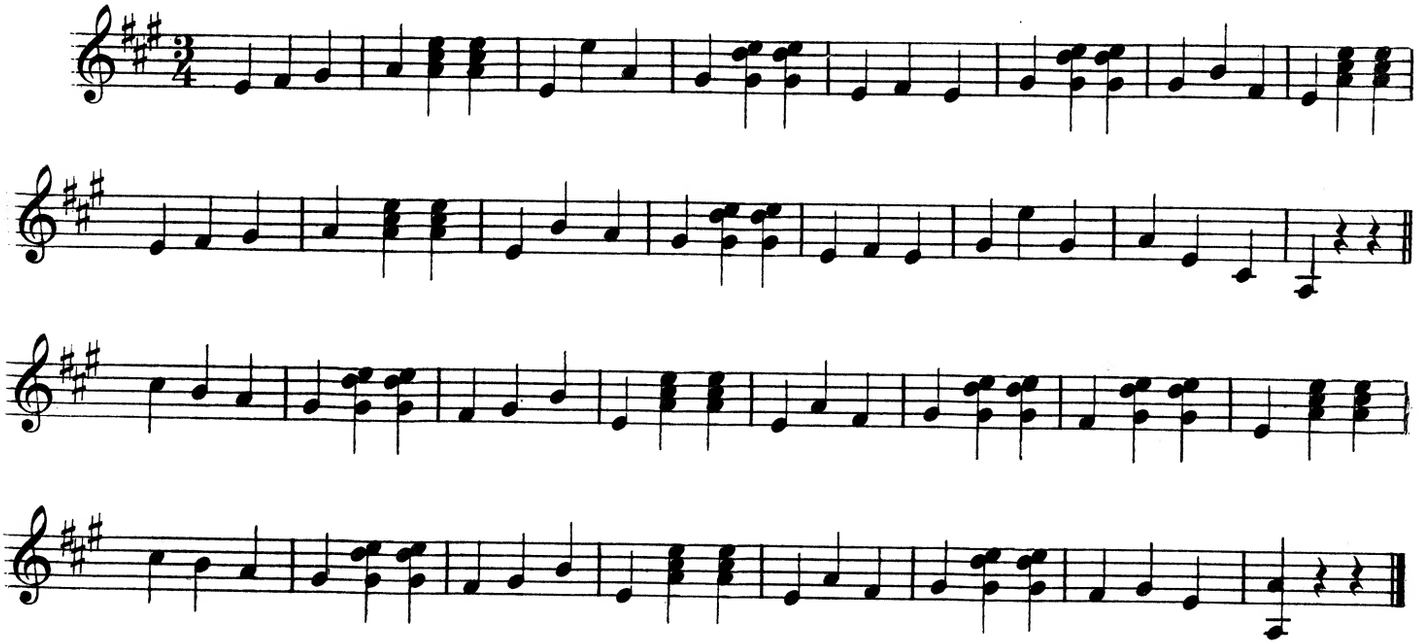


The dot. A dot placed after a note or rest increases its length one half. *Example*

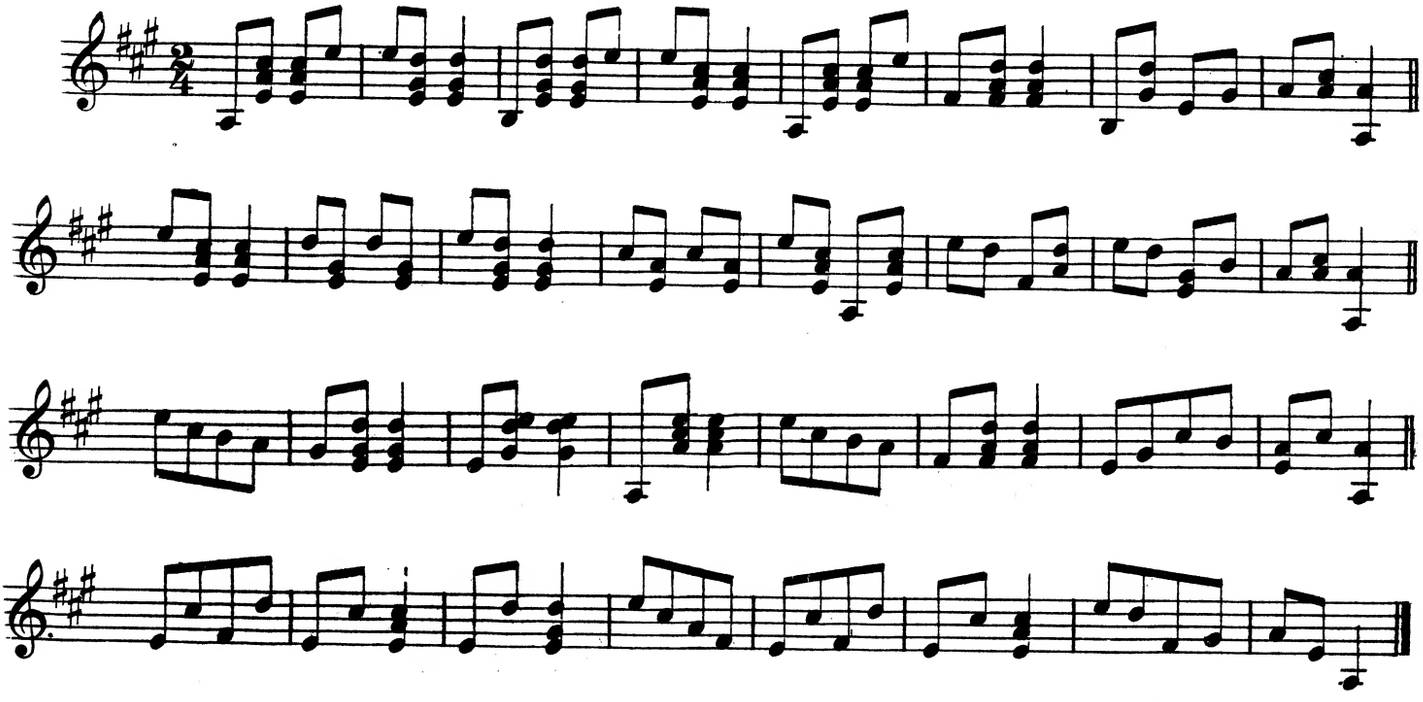
15



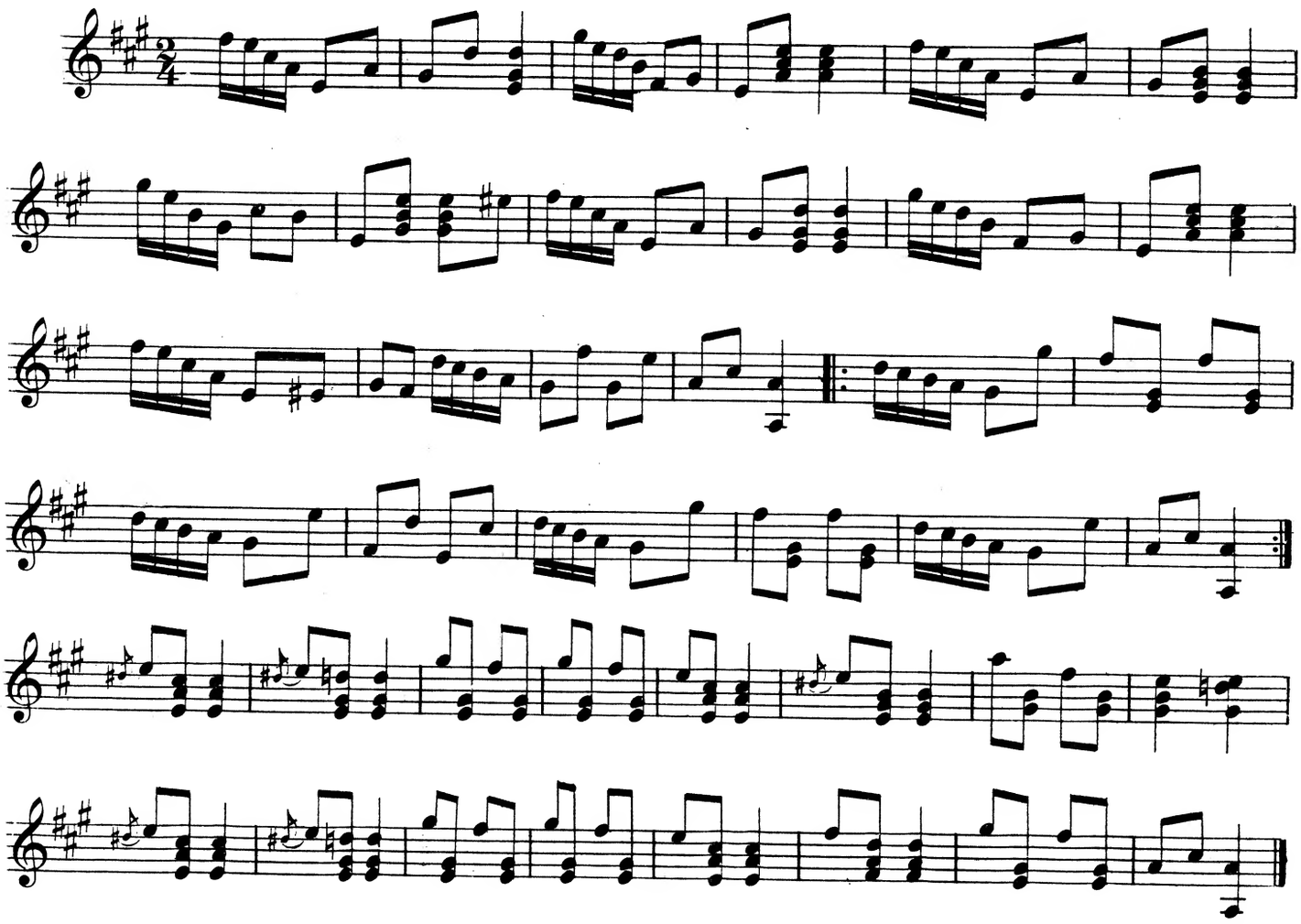
Premier Waltz.



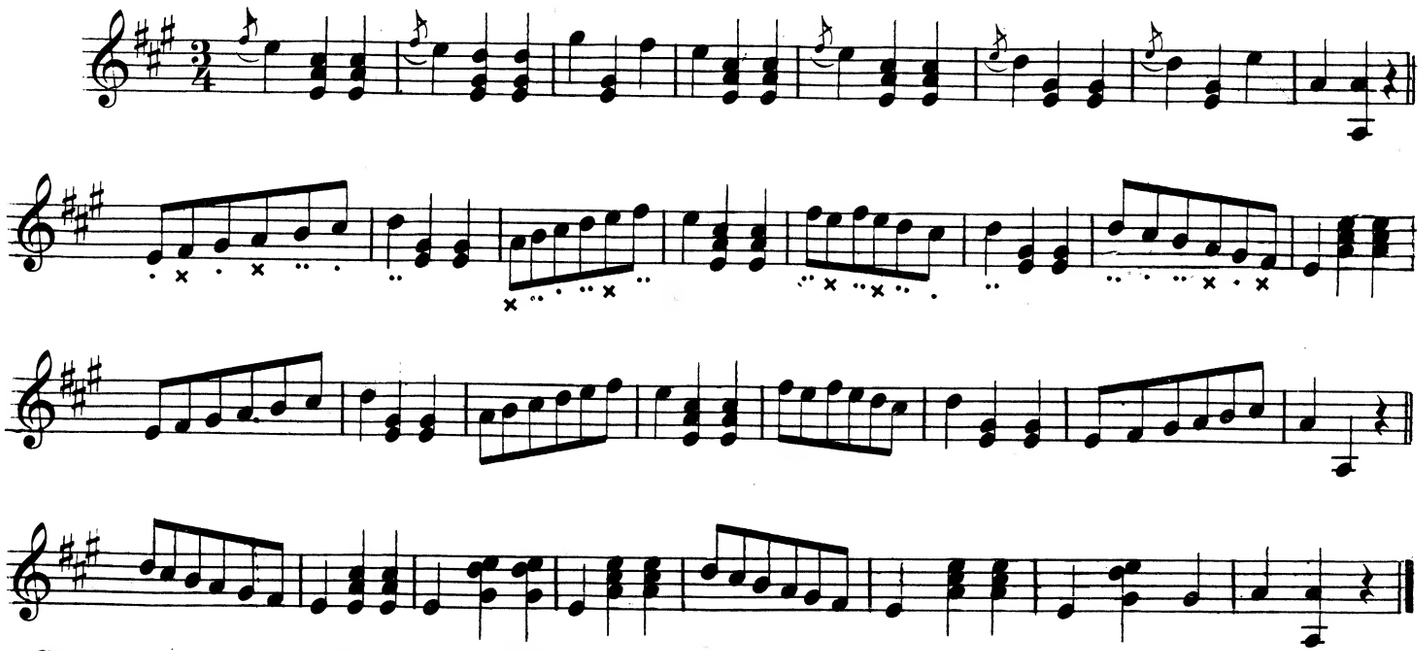
Auto Polka.



Alice Polka.



Villa Mazurka.

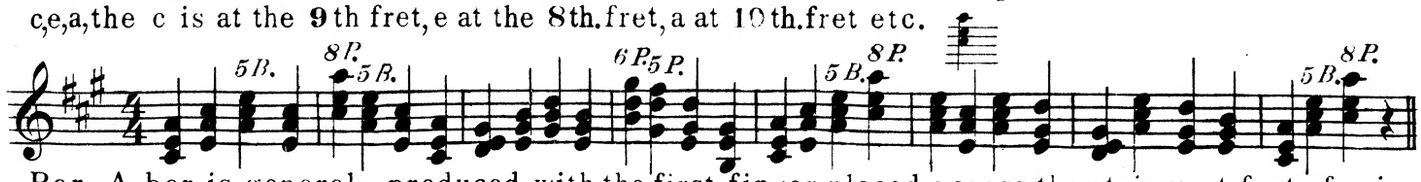


Grace notes called "Appoggiatura", are small notes, placed before ordinary notes, and are played quickly not taking up any of the time belonging to the following notes.

Position.

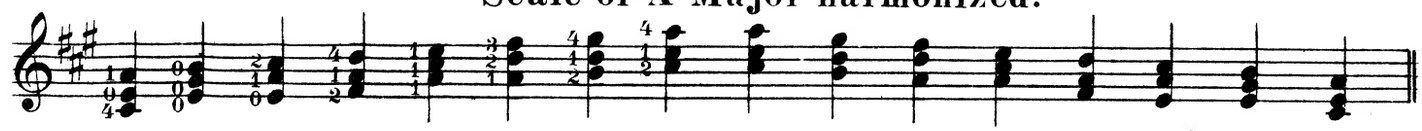
Study Scale of A Harmonized first then exercise in chords.

Positions are determined by the note requiring the lowest place on the fingerboard, the lowest note in a chord is not always the lowest note in the position. Example the chord of A at 8th. Pos. c,e,a, the c is at the 9th fret, e at the 8th. fret, a at 10th. fret etc.

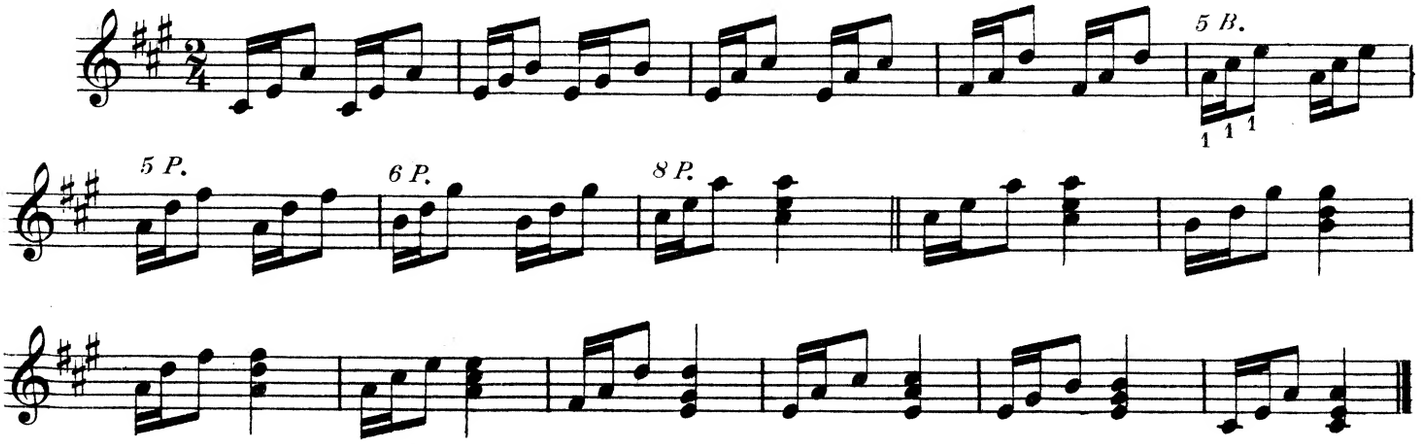


Bar - A bar is generaly produced with the first finger placed across the strings at frets, for instance: 5 Bar would mean to place the first finger on two or more strings at 5th. fret, etc.

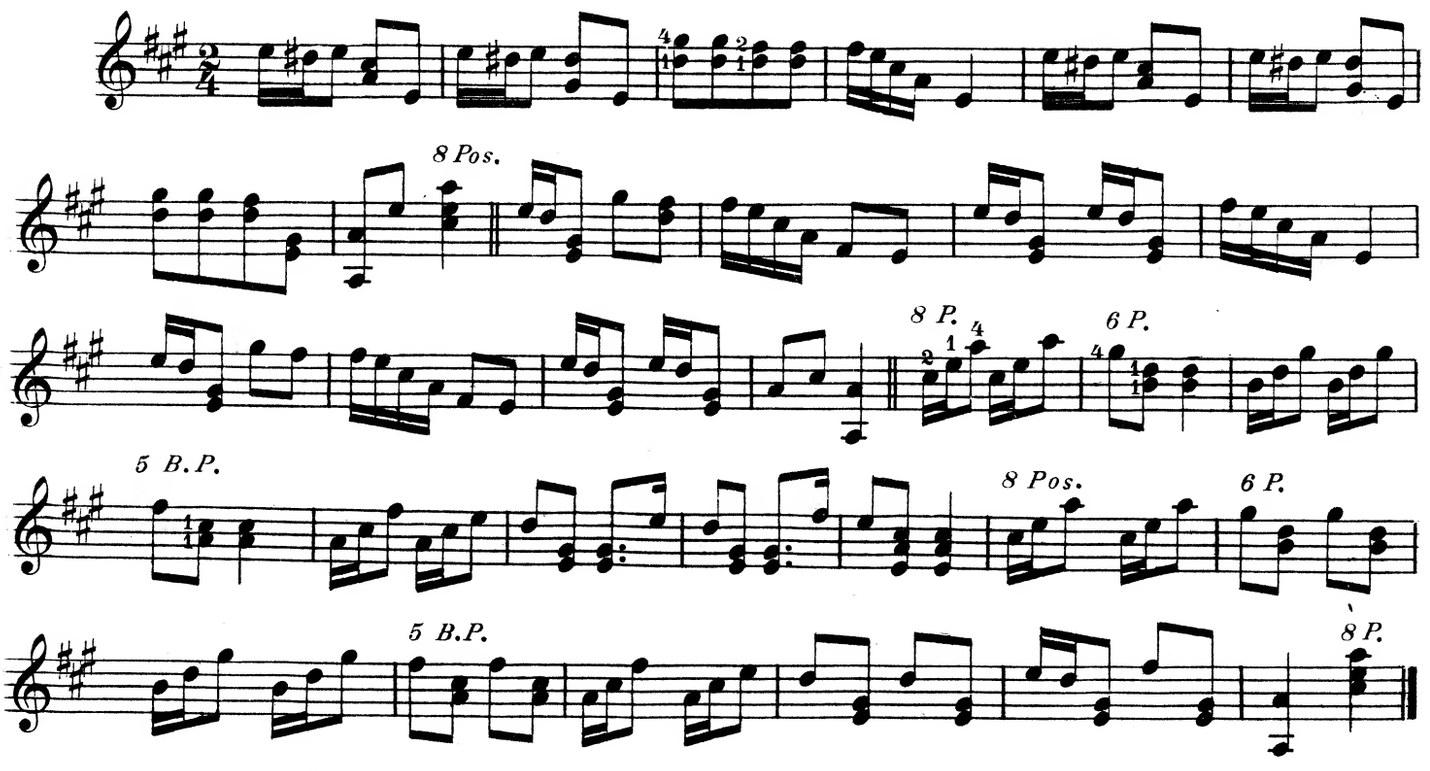
Scale of A Major harmonized.



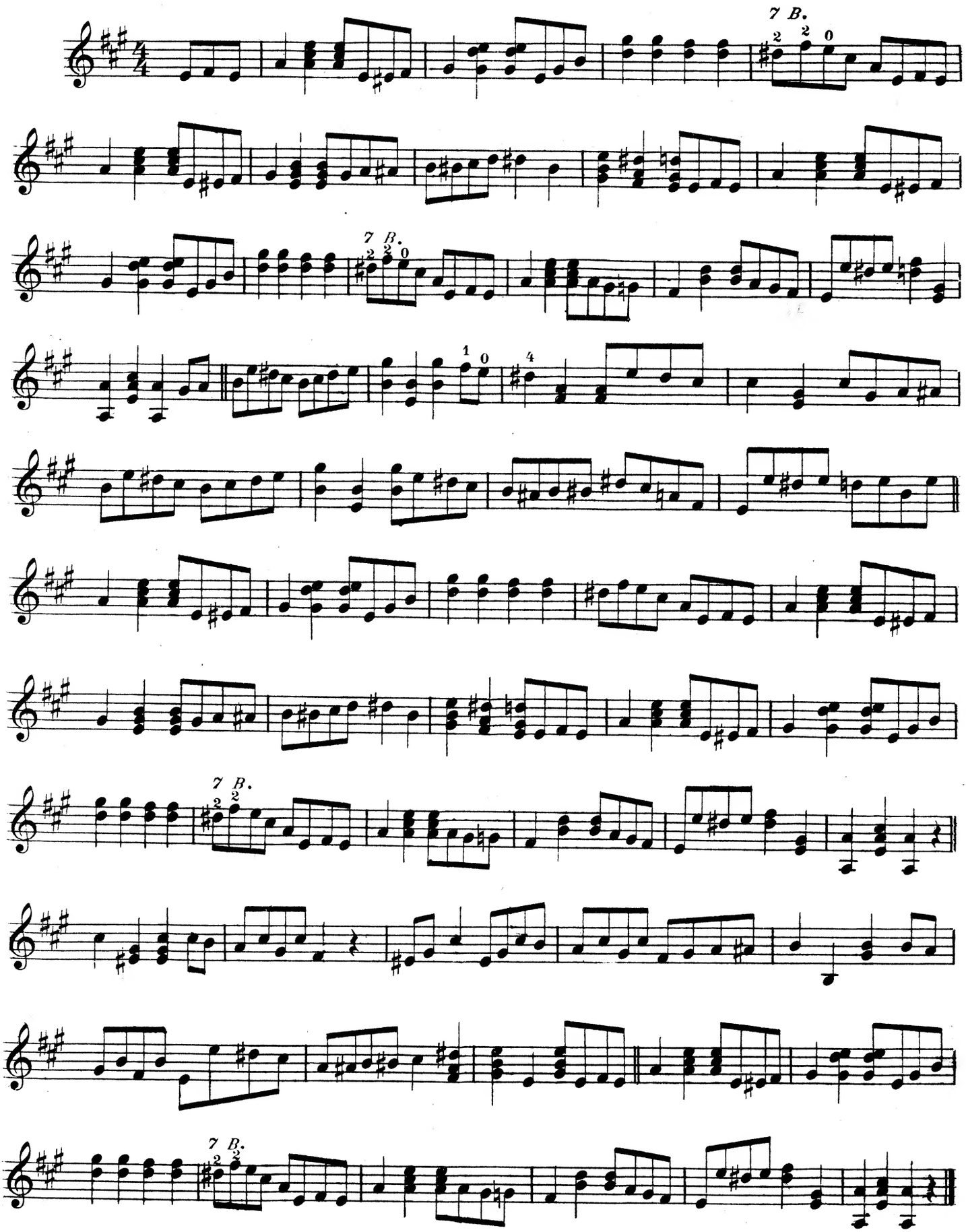
Exercise.



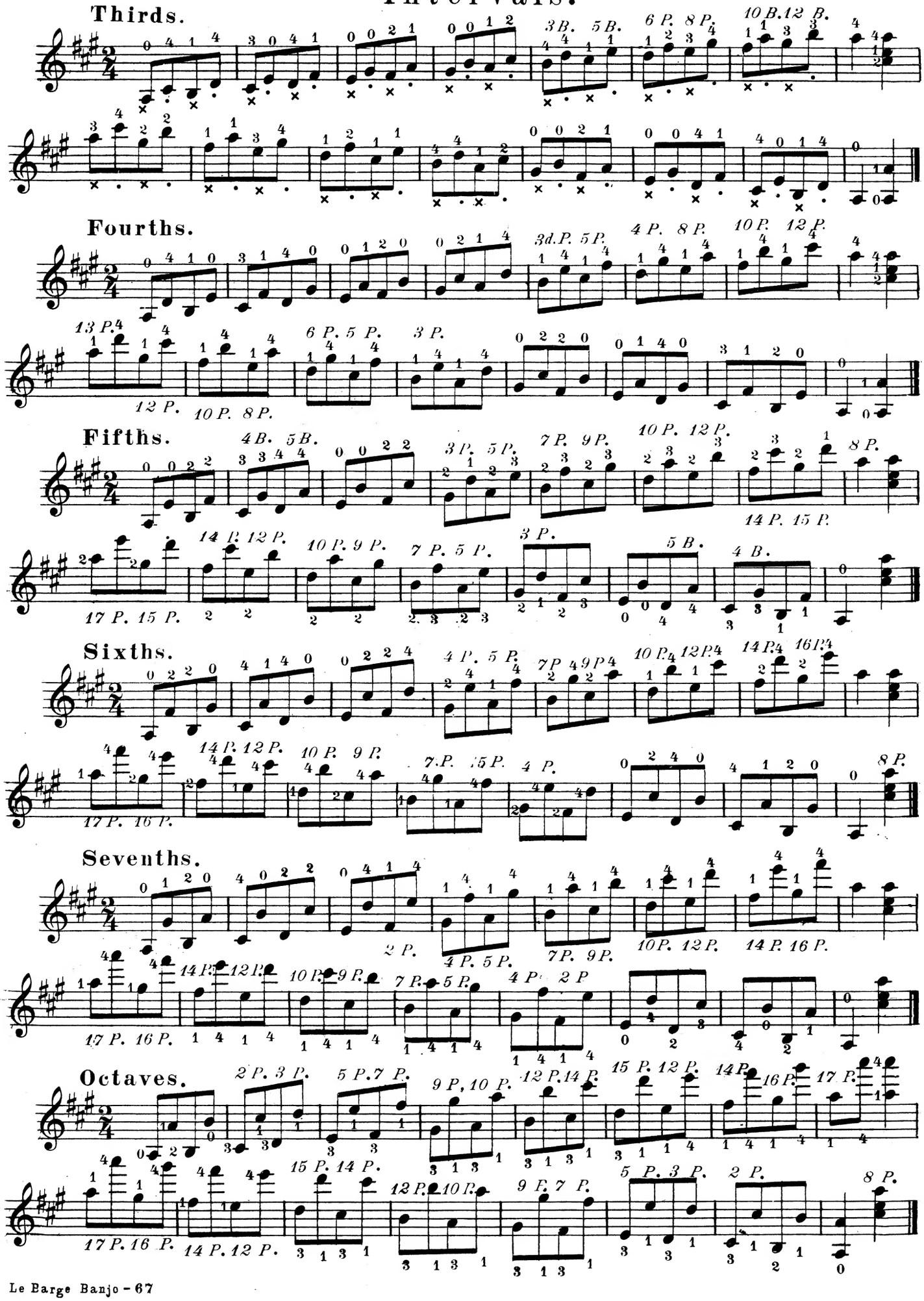
Mobile Gallopade.



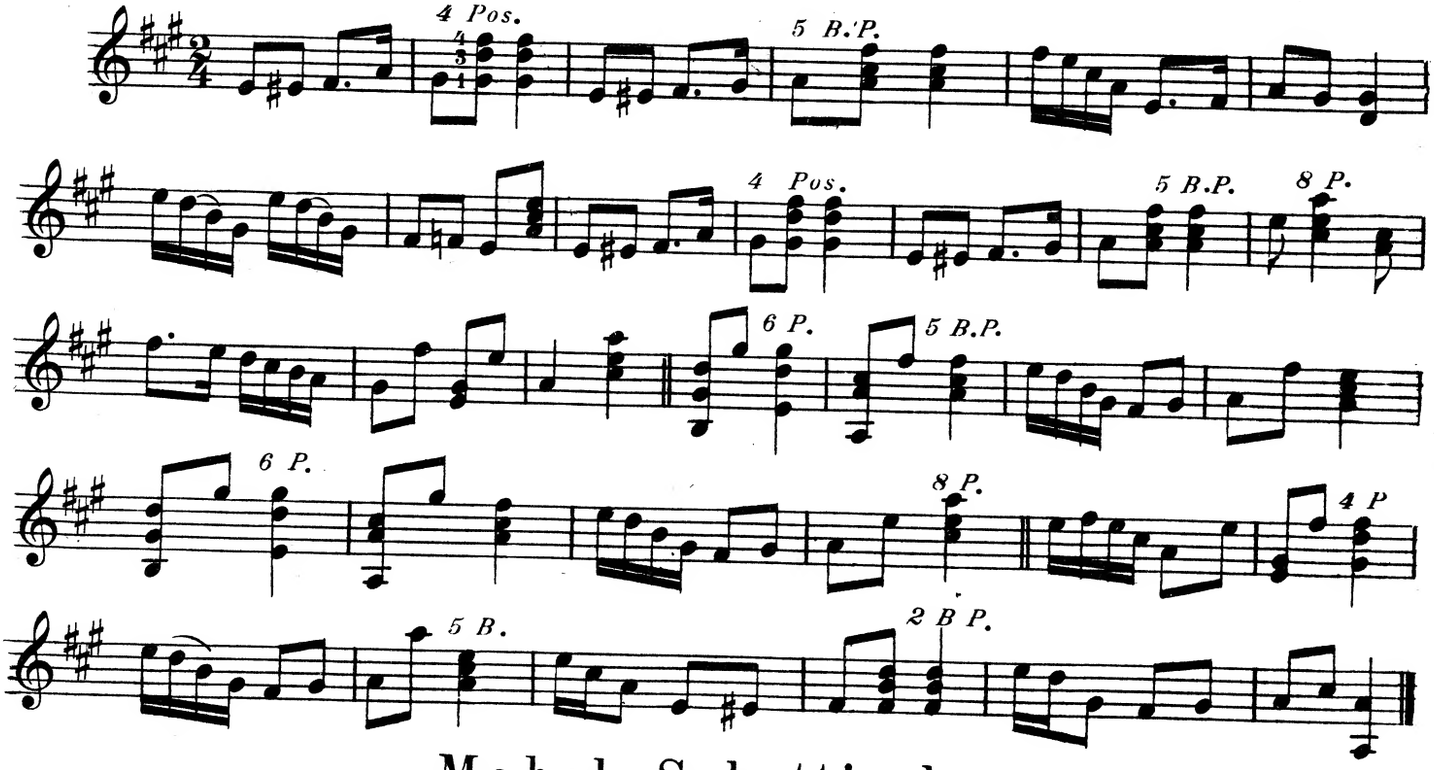
Starlight Schottisch.



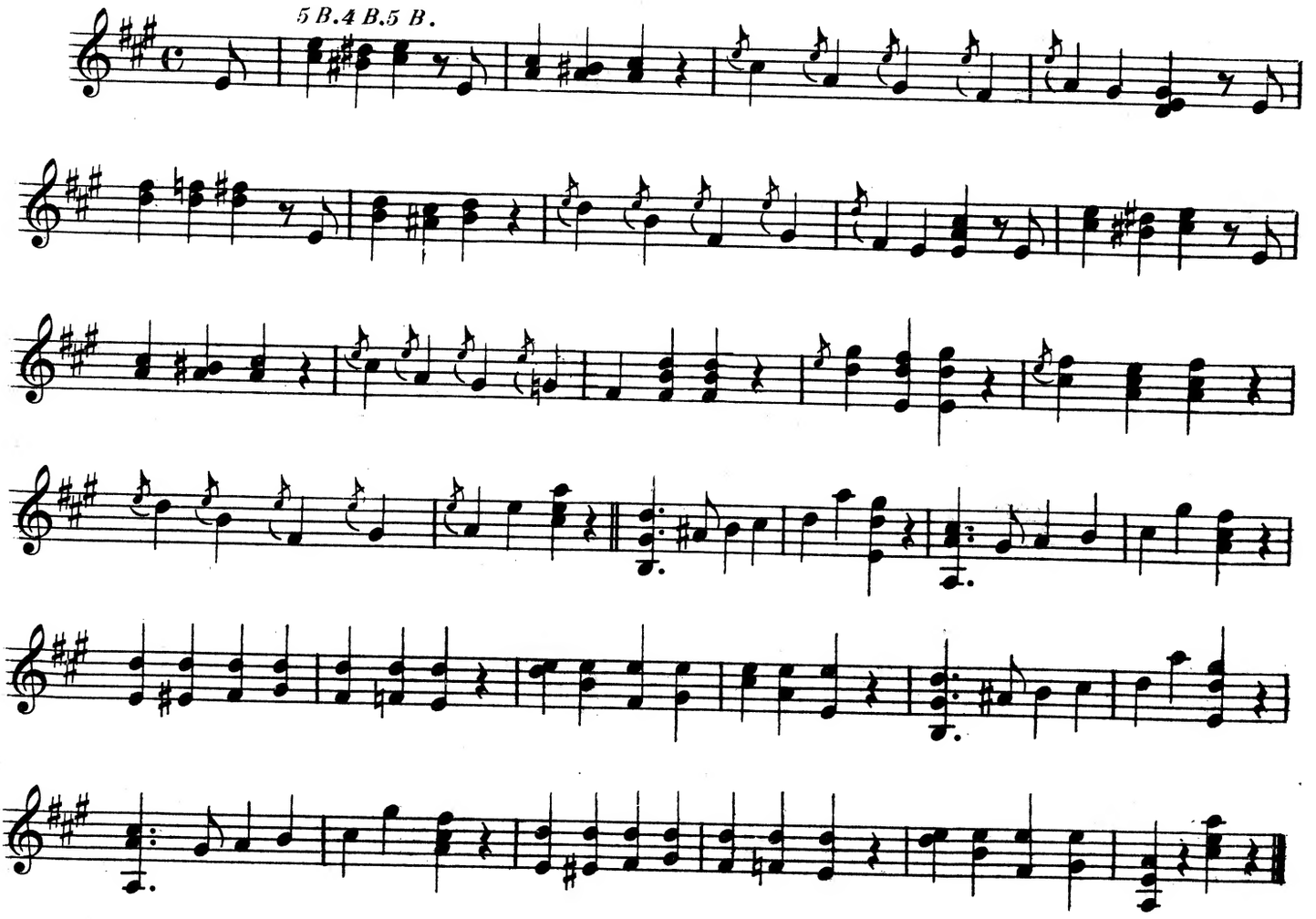
Intervals.


Thirds.
3 B. 5 B.
6 P. 8 P.
10 B. 12 B.
Fourths.
3d. P. 5 P.
4 P. 8 P.
10 P. 12 P.
13 P.
12 P.
10 P. 8 P.
6 P. 5 P.
3 P.
Fifths.
4 B. 5 B.
3 P. 5 P.
7 P. 9 P.
10 P. 12 P.
8 P.
14 P. 15 P.
17 P. 15 P.
14 P. 12 P.
10 P. 9 P.
7 P. 5 P.
3 P.
5 B.
4 B.
Sixths.
4 P. 5 P.
7 P 9 P
10 P. 12 P.
14 P. 16 P.
17 P. 16 P.
14 P. 12 P.
10 P. 9 P.
7 P. 5 P.
4 P.
8 P.
Sevenths.
2 P.
4 P. 5 P.
7 P. 9 P.
10 P. 12 P.
14 P. 16 P.
17 P. 16 P.
14 P. 12 P.
10 P. 9 P.
7 P. 5 P.
4 P. 2 P.
Octaves.
2 P. 3 P.
5 P. 7 P.
9 P, 10 P.
12 P. 14 P.
15 P. 12 P.
14 P.
16 P.
17 P.
17 P. 16 P.
15 P. 14 P.
14 P. 12 P.
12 P. 10 P.
9 P. 7 P.
5 P. 3 P.
2 P.
8 P.

May Dance.

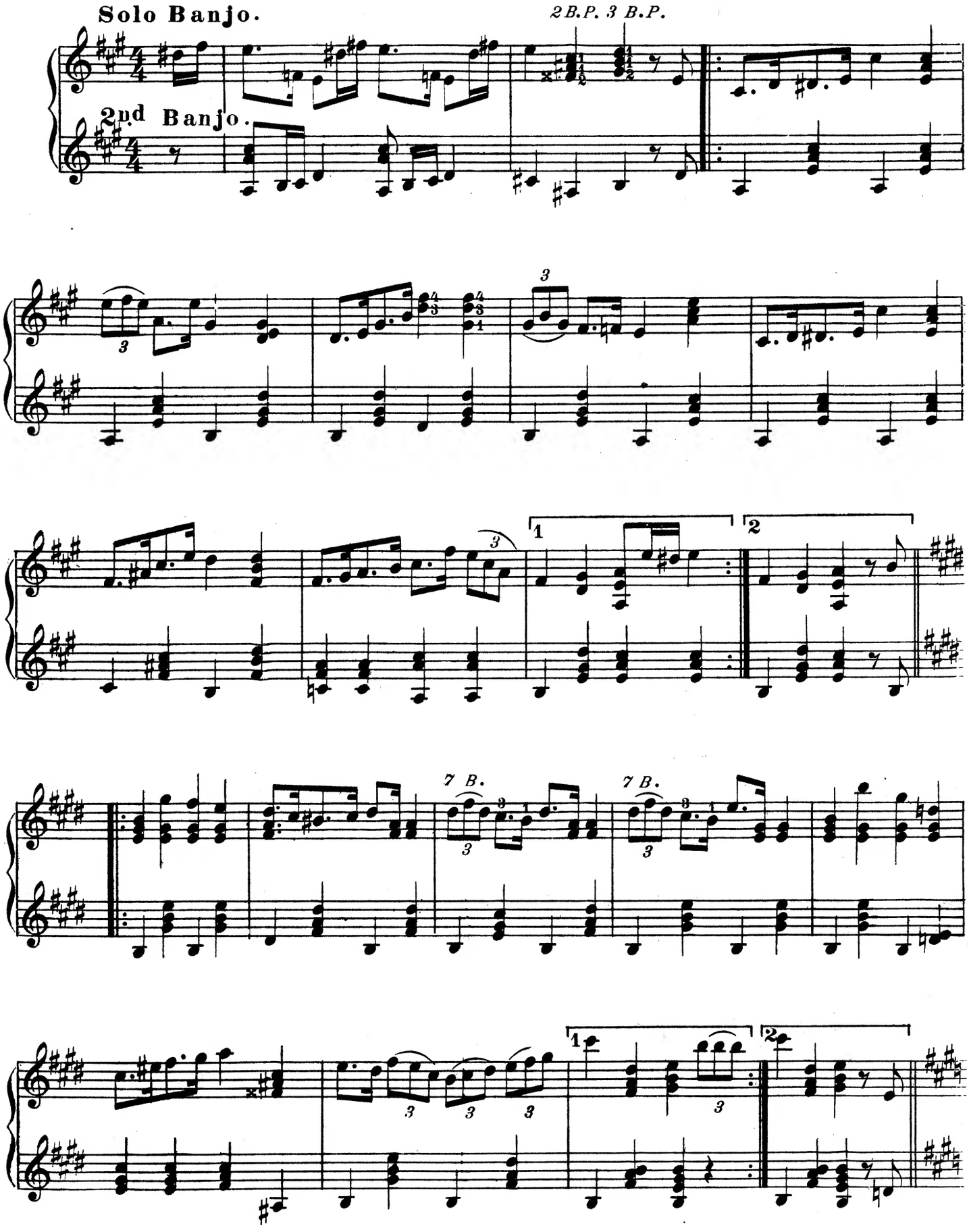


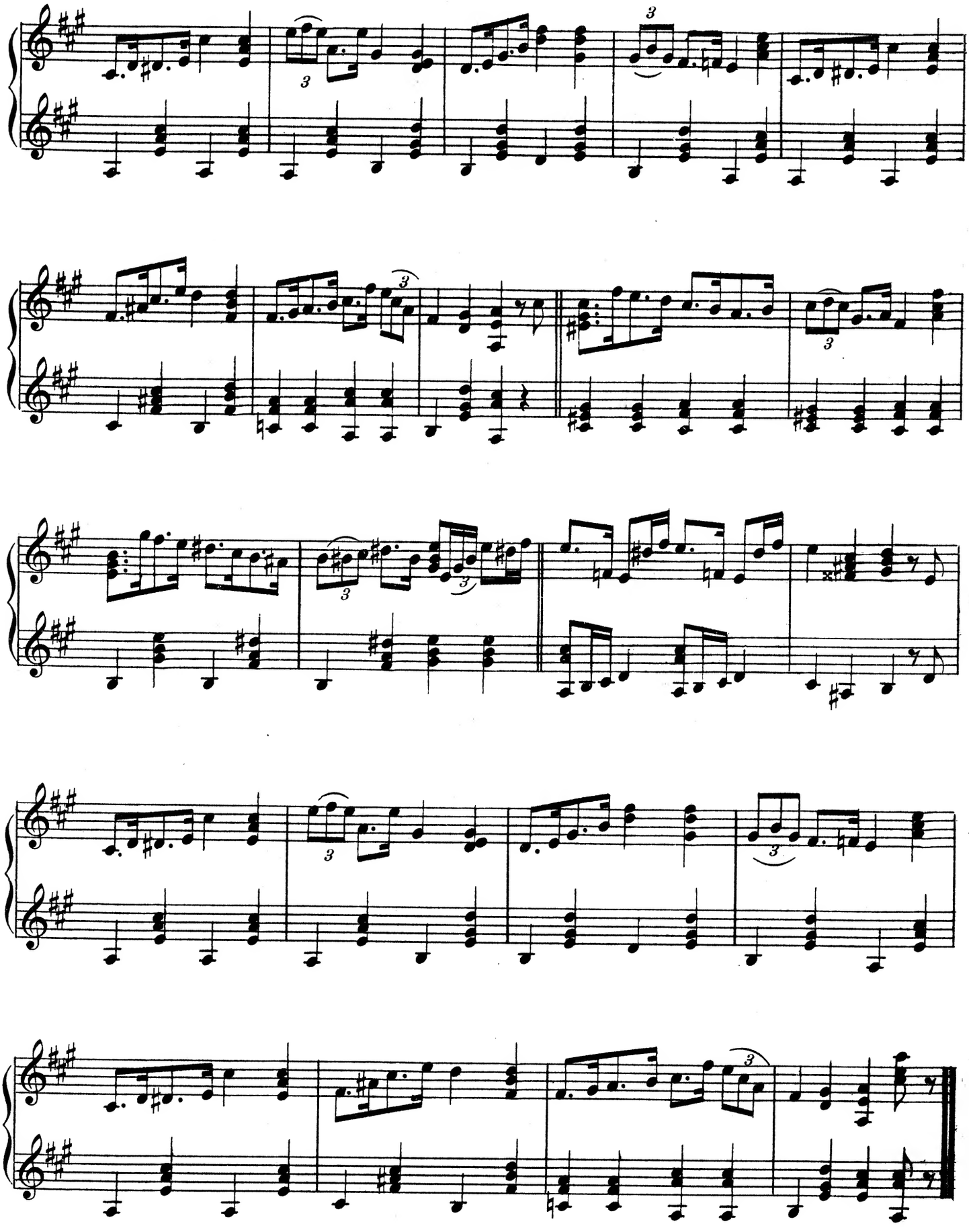
Mabel Schottisch.



Spring Time.

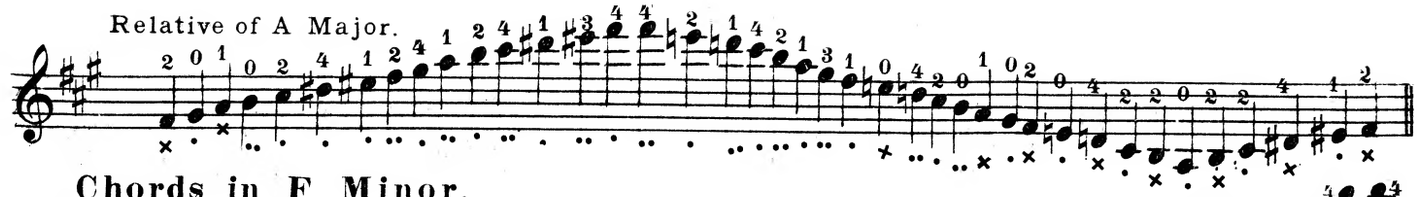
Schottisch.



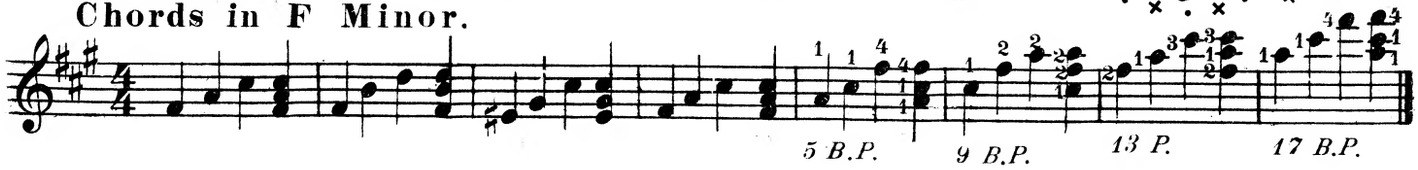


Scale of F Minor.

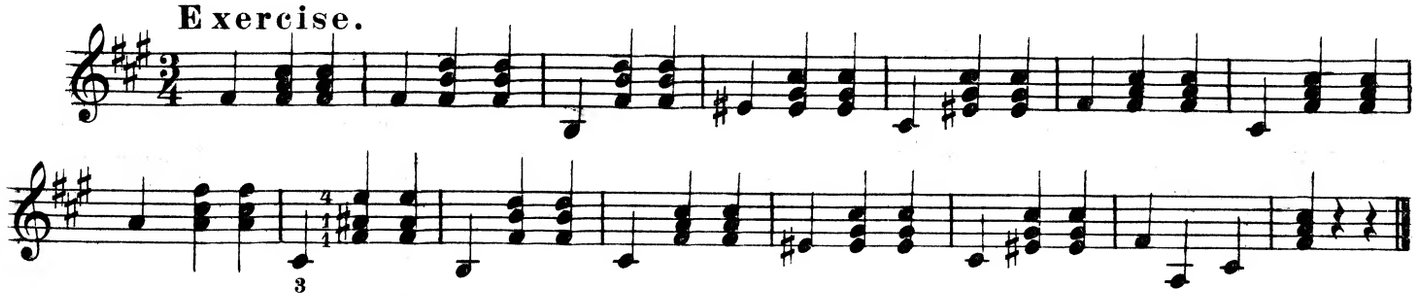
Relative of A Major.



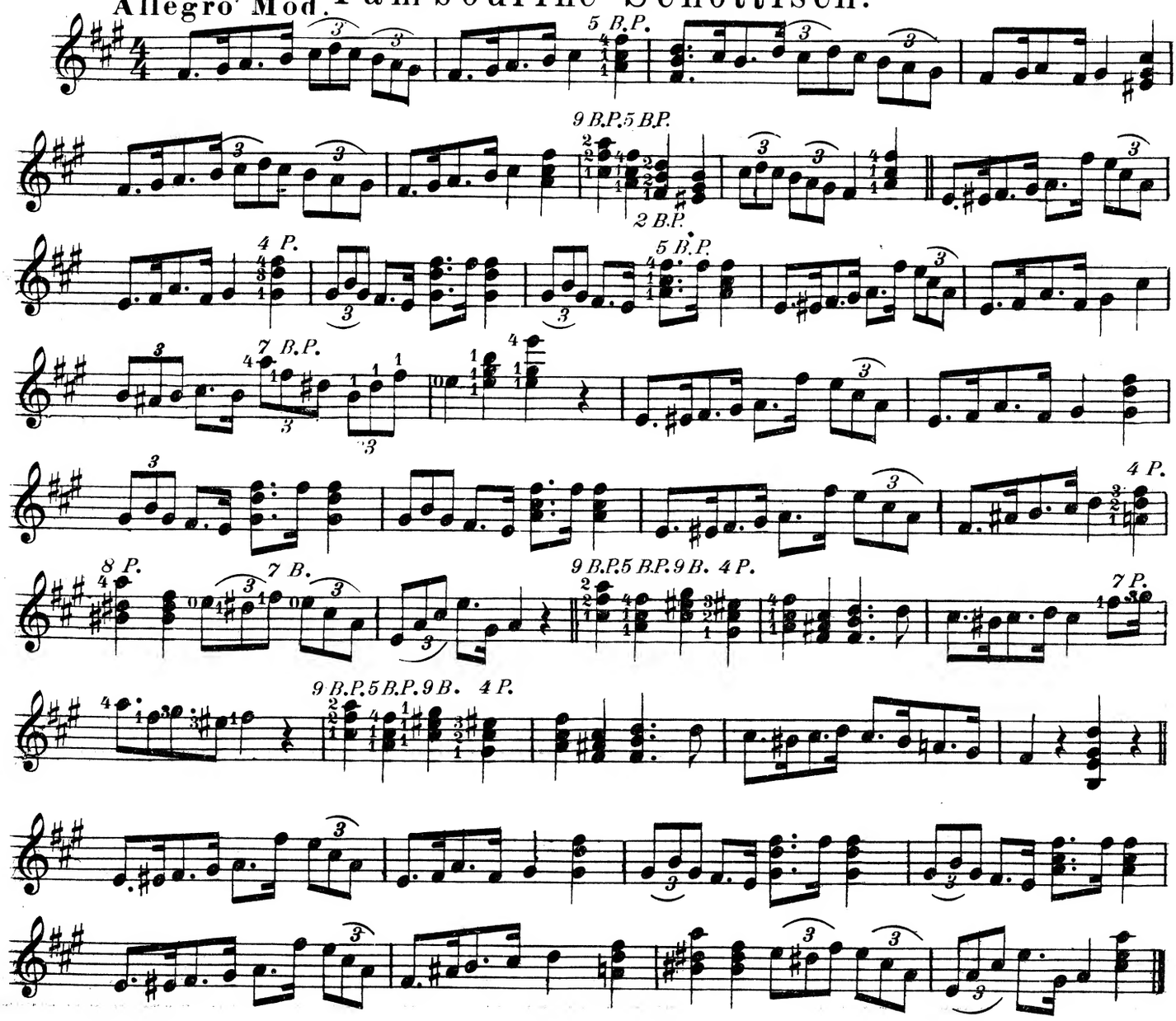
Chords in F Minor.



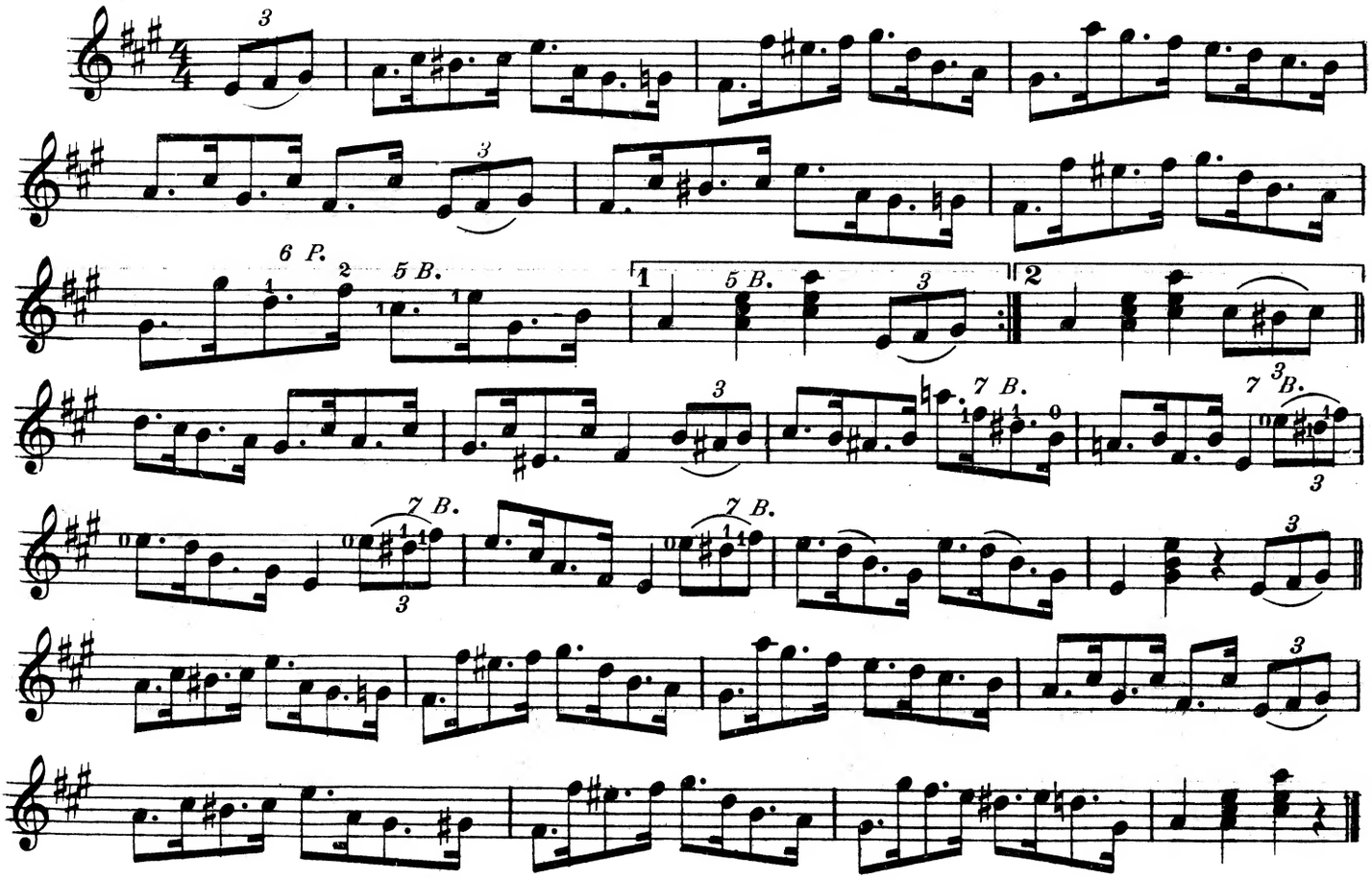
Exercise.



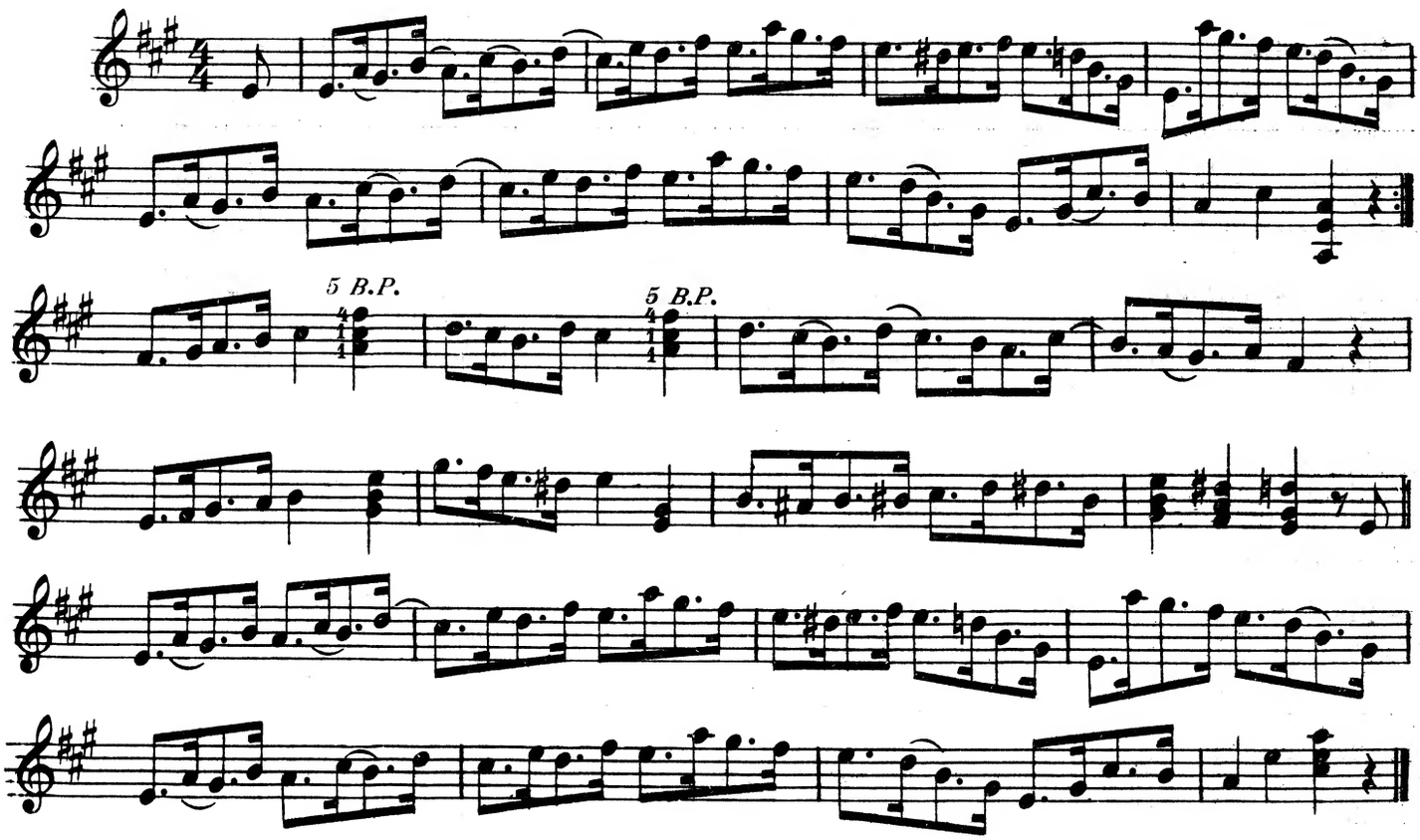
Allegro Mod. Tambourine Schottisch.



Kangaroo Dance.

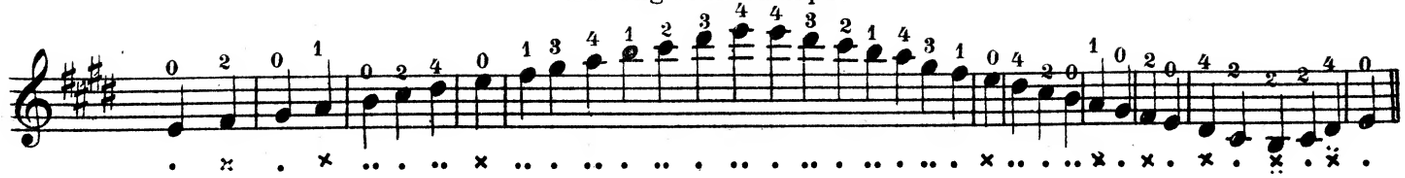


Scotch Hornpipe.

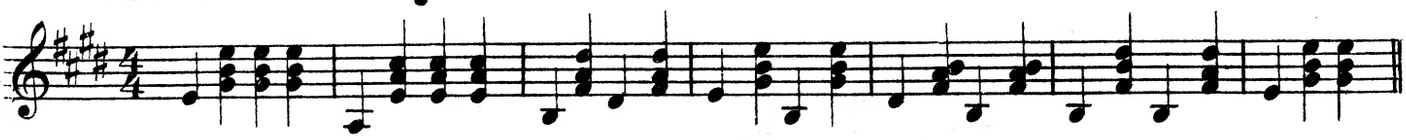


Scale of E Major

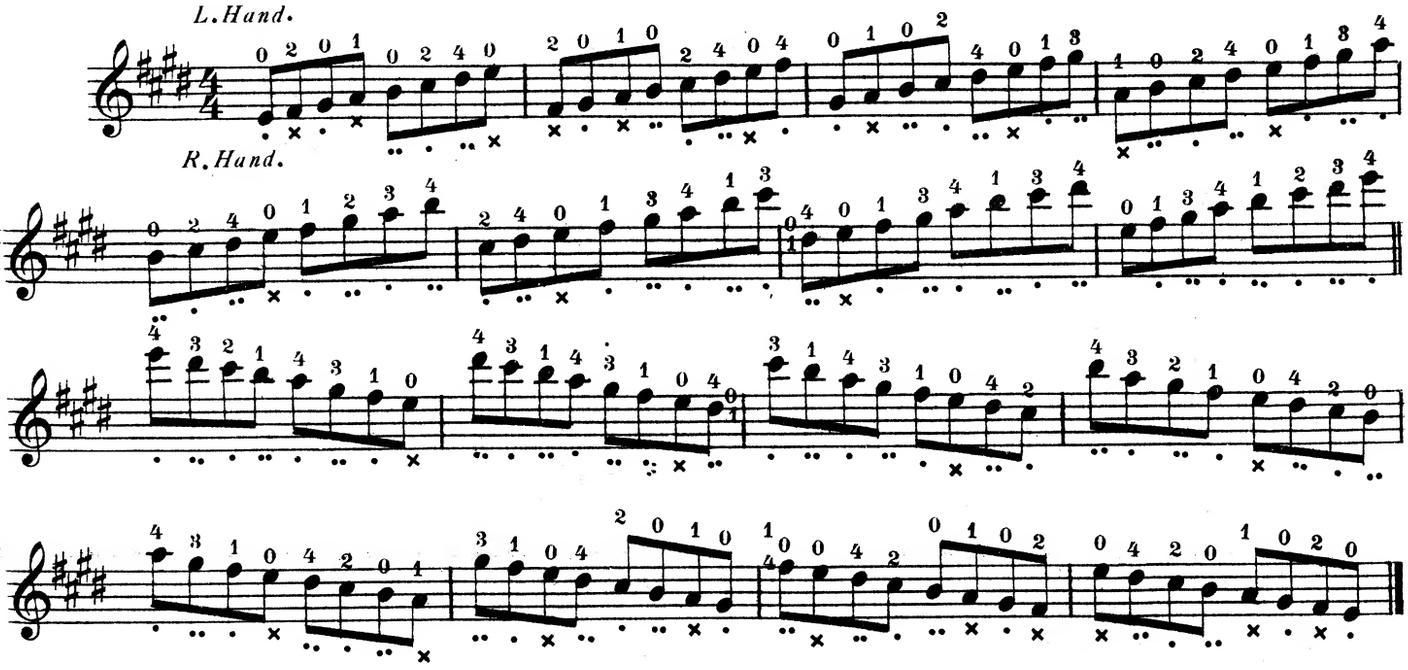
having four sharps.



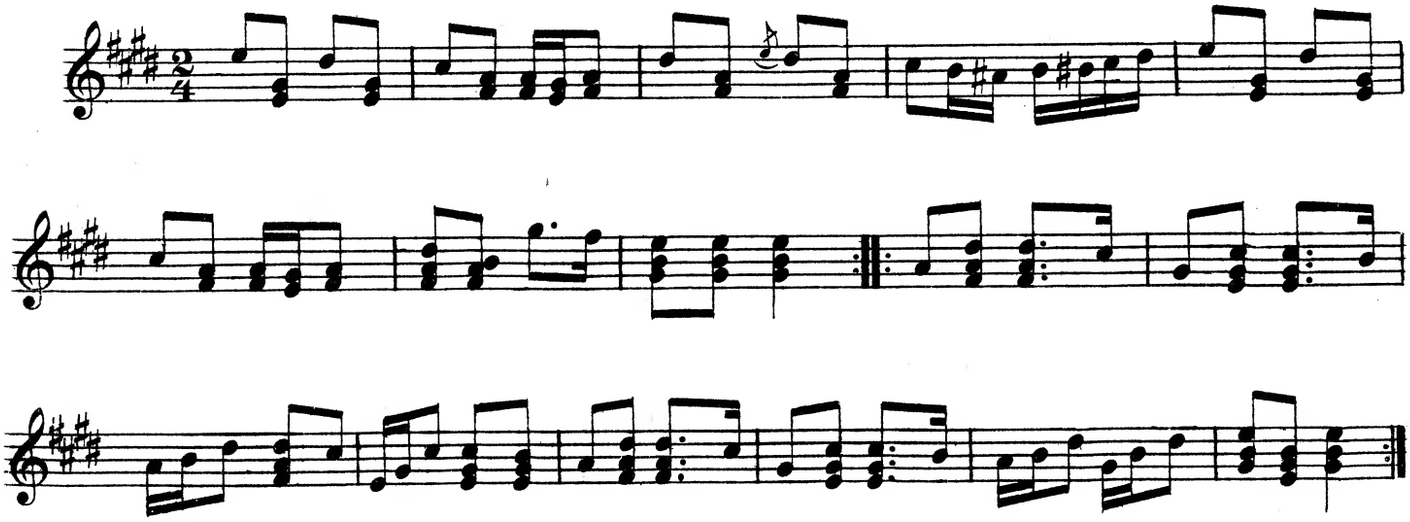
Chords in E Major.



Scale Exercise.

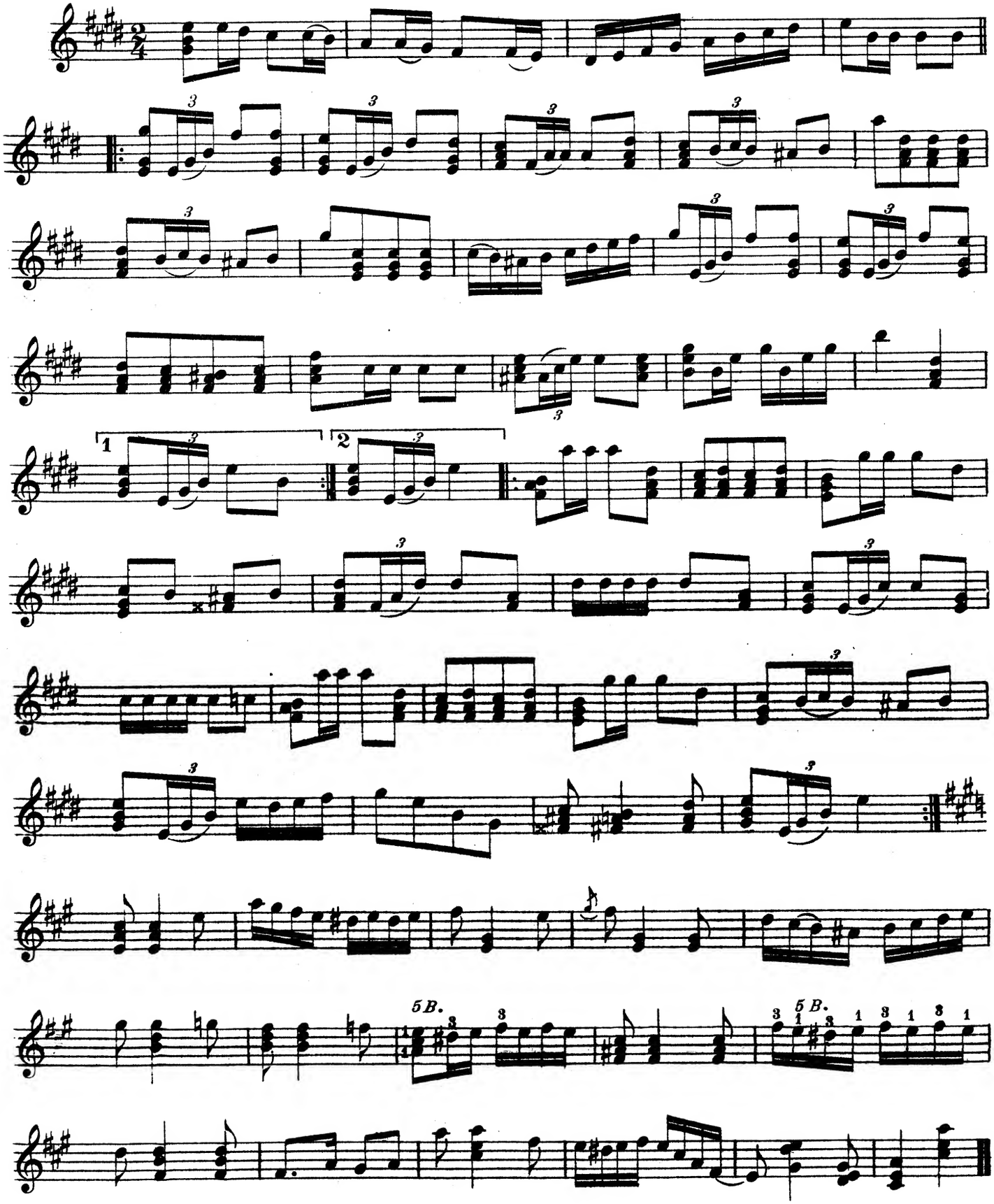


Gallopade.

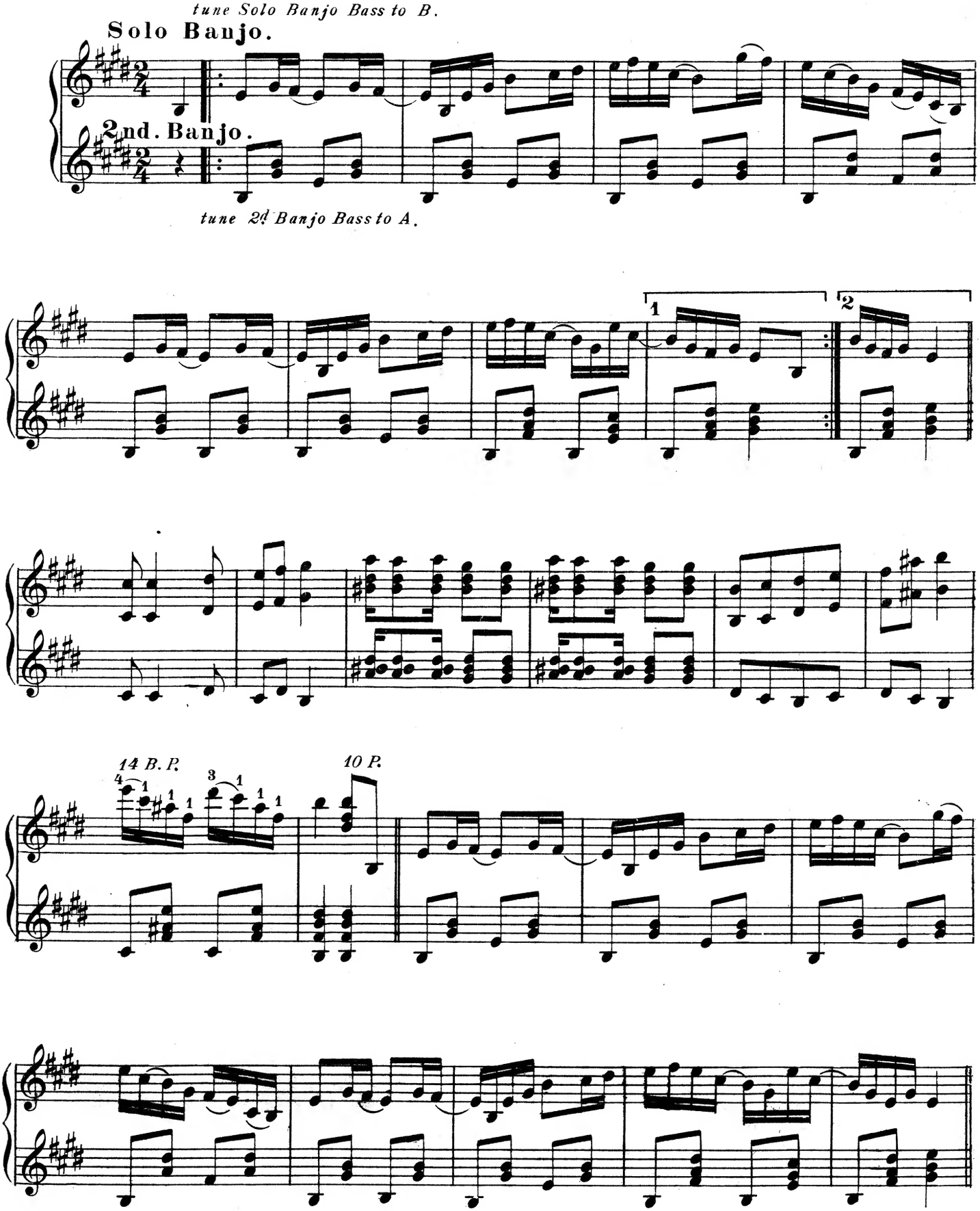


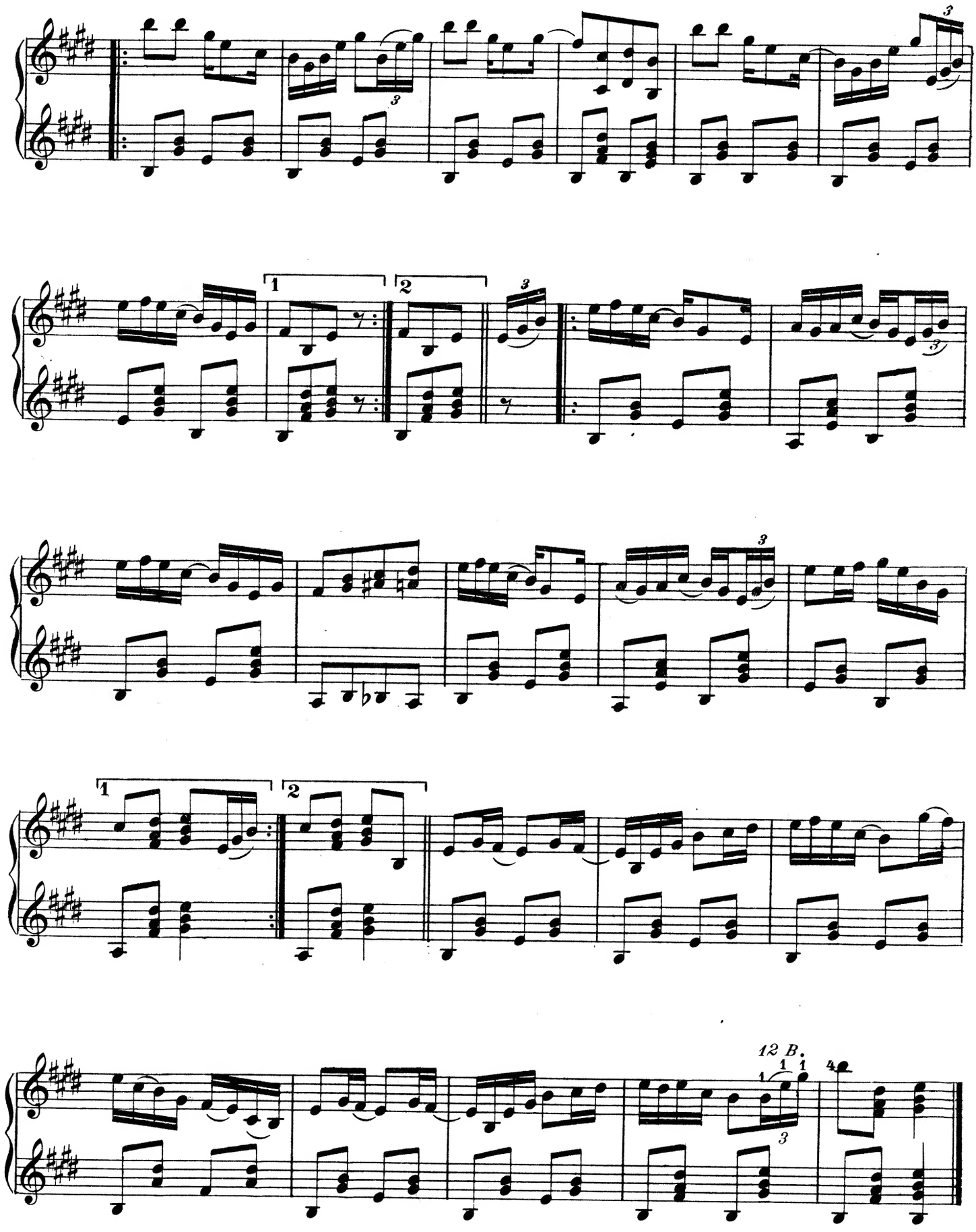
Right Guard

March.



Darkies Jubilee.

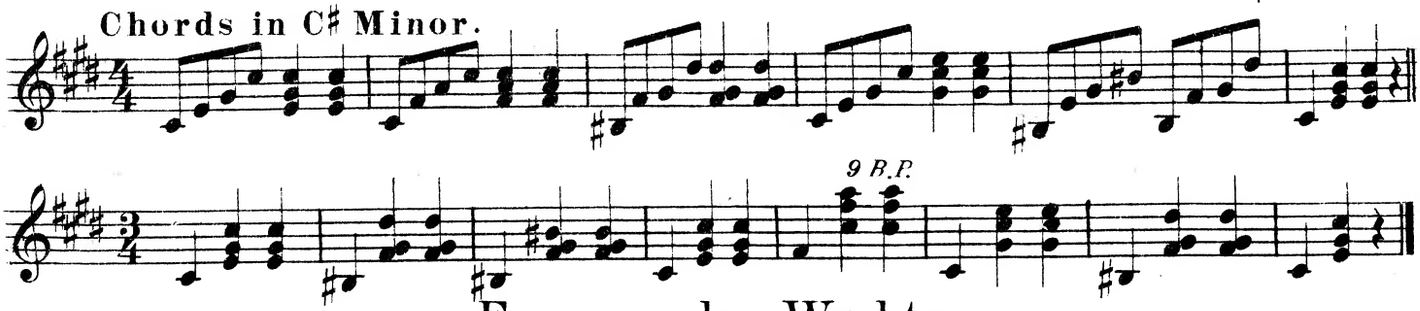



1
2
12 B.

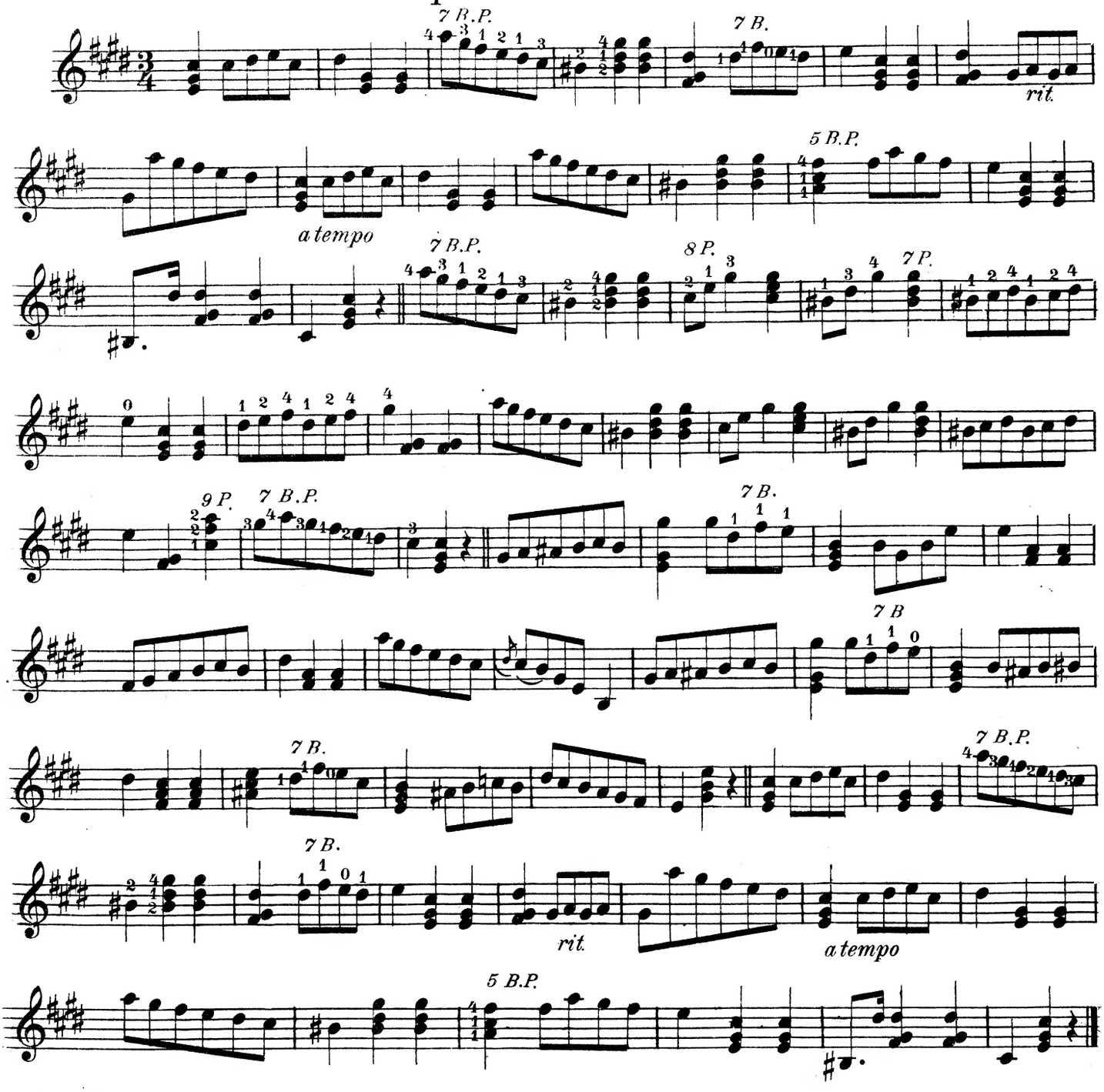
Scale of C♯ Minor.

Relative of E Major.

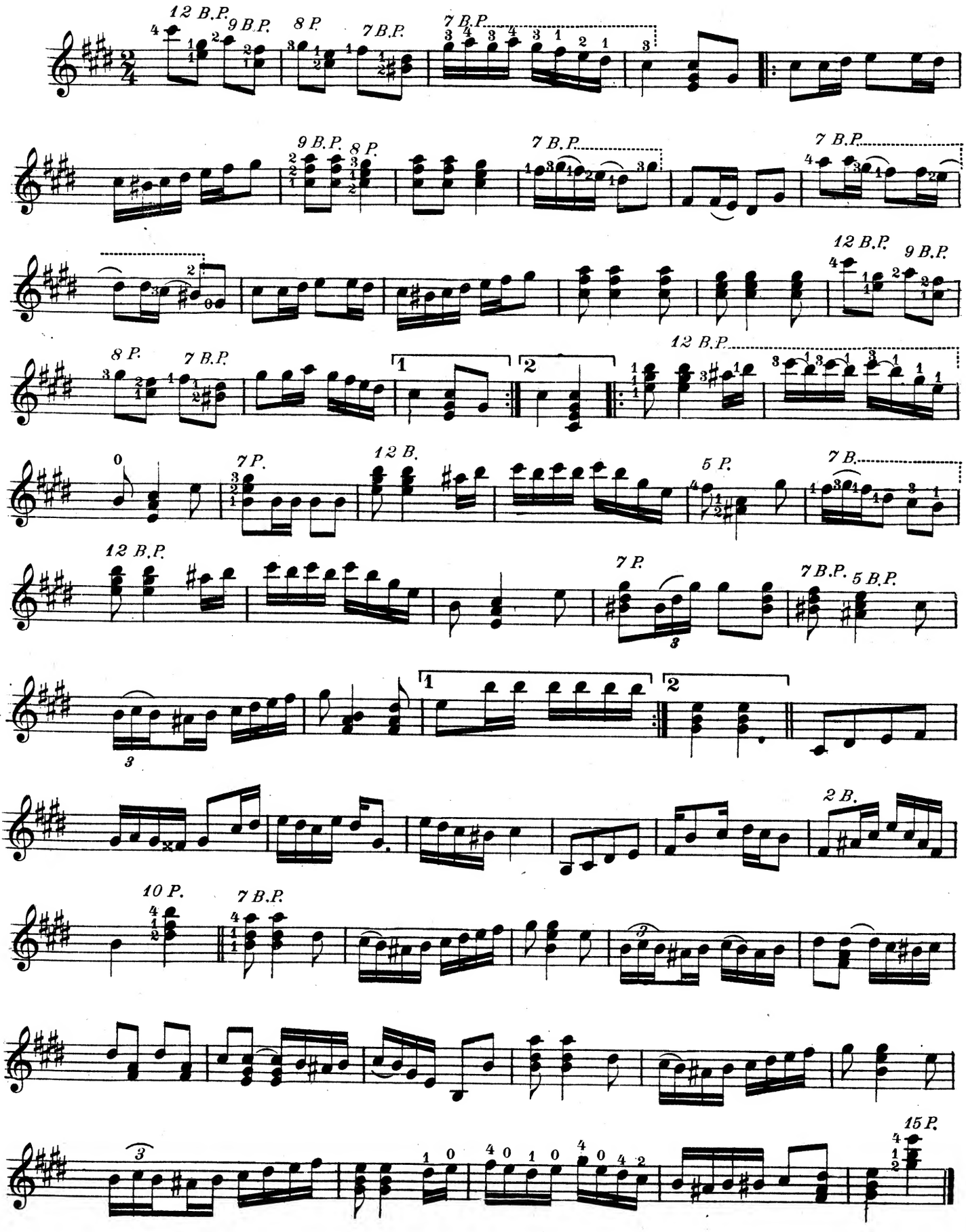
Chords in C♯ Minor.



Espanola Waltz.

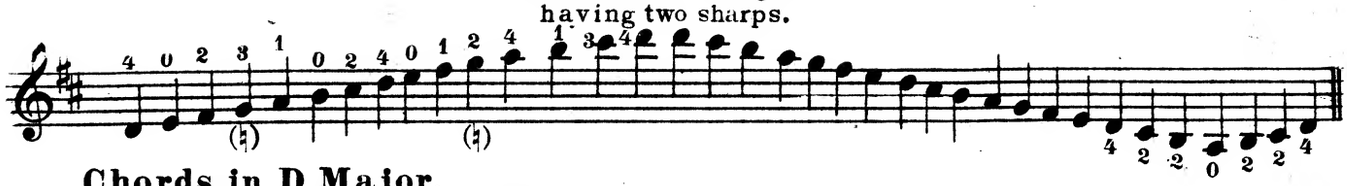


Pickinniny Carnival.

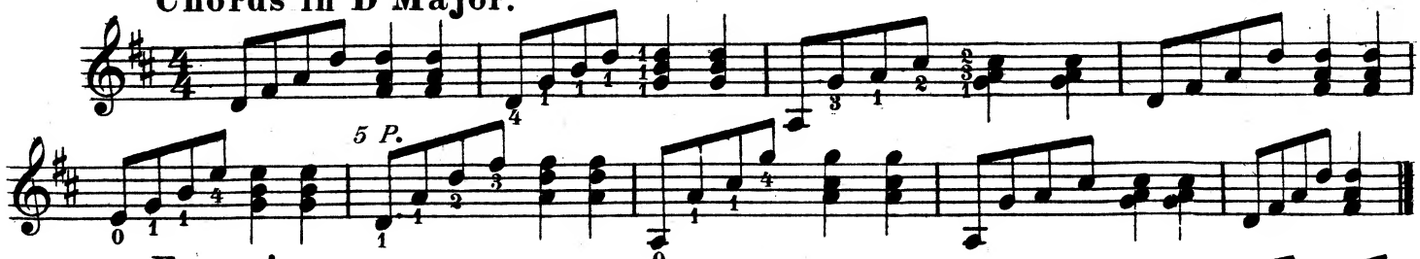


Scale of D Major.

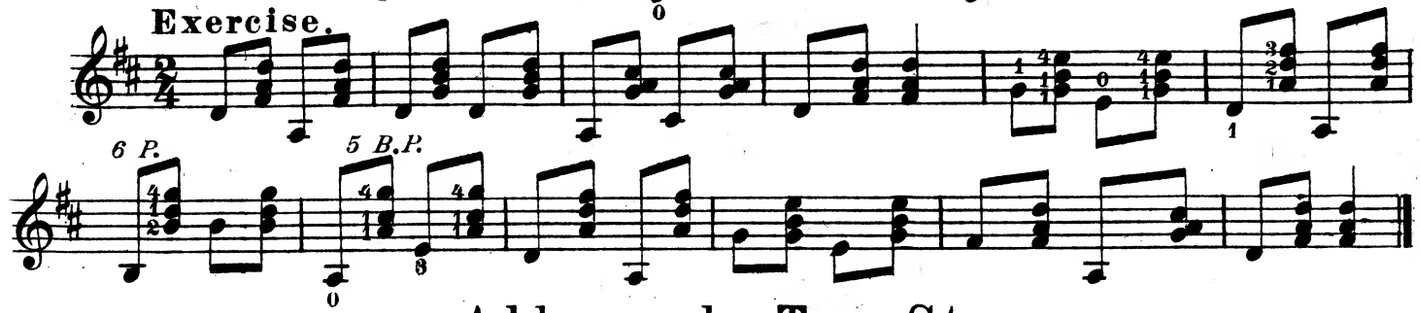
having two sharps.



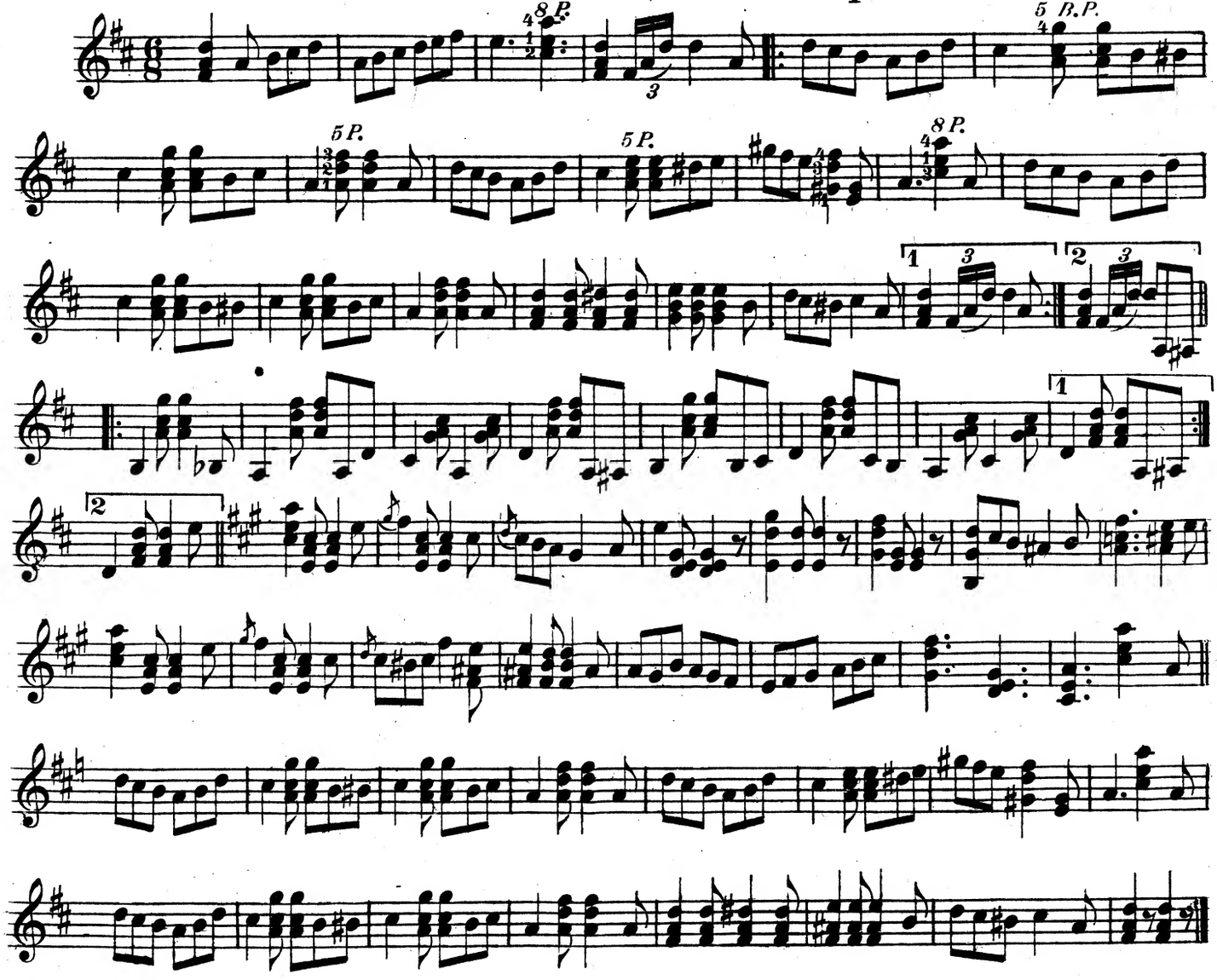
Chords in D Major.



Exercise.

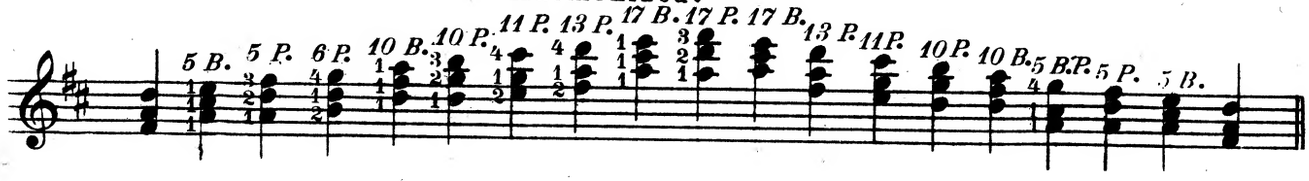


Albemarle Two Step.

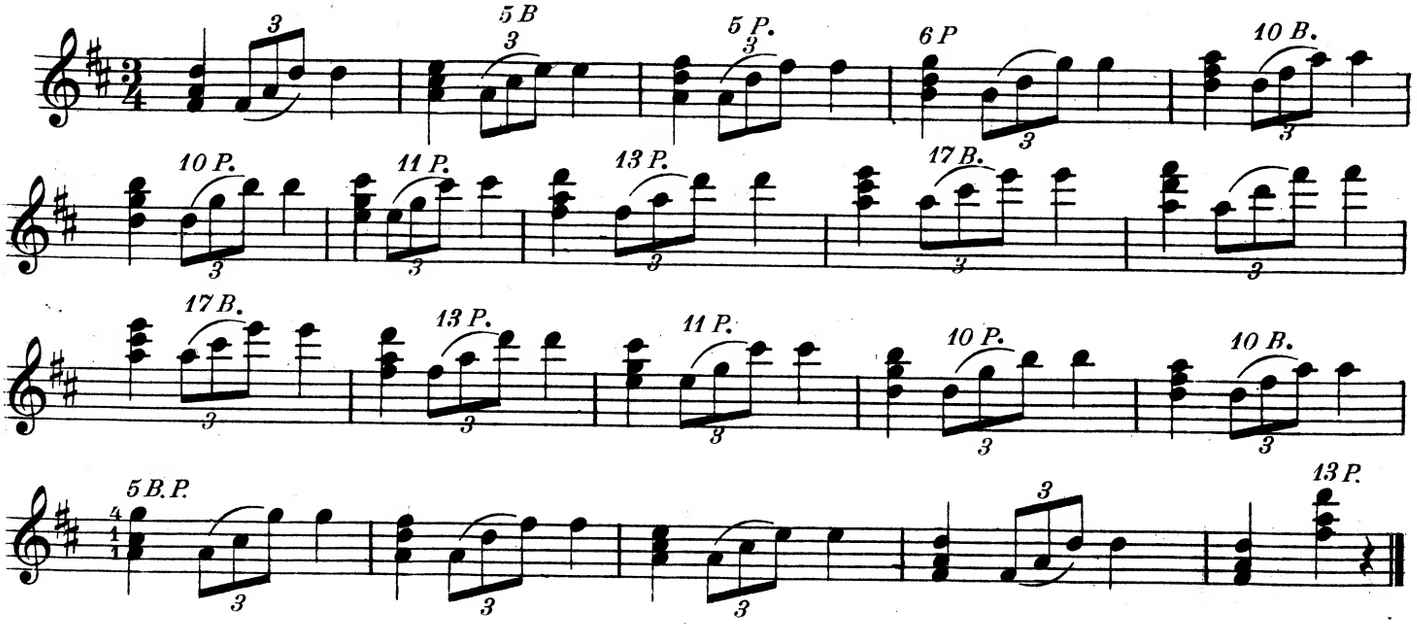


Scale of D Major.

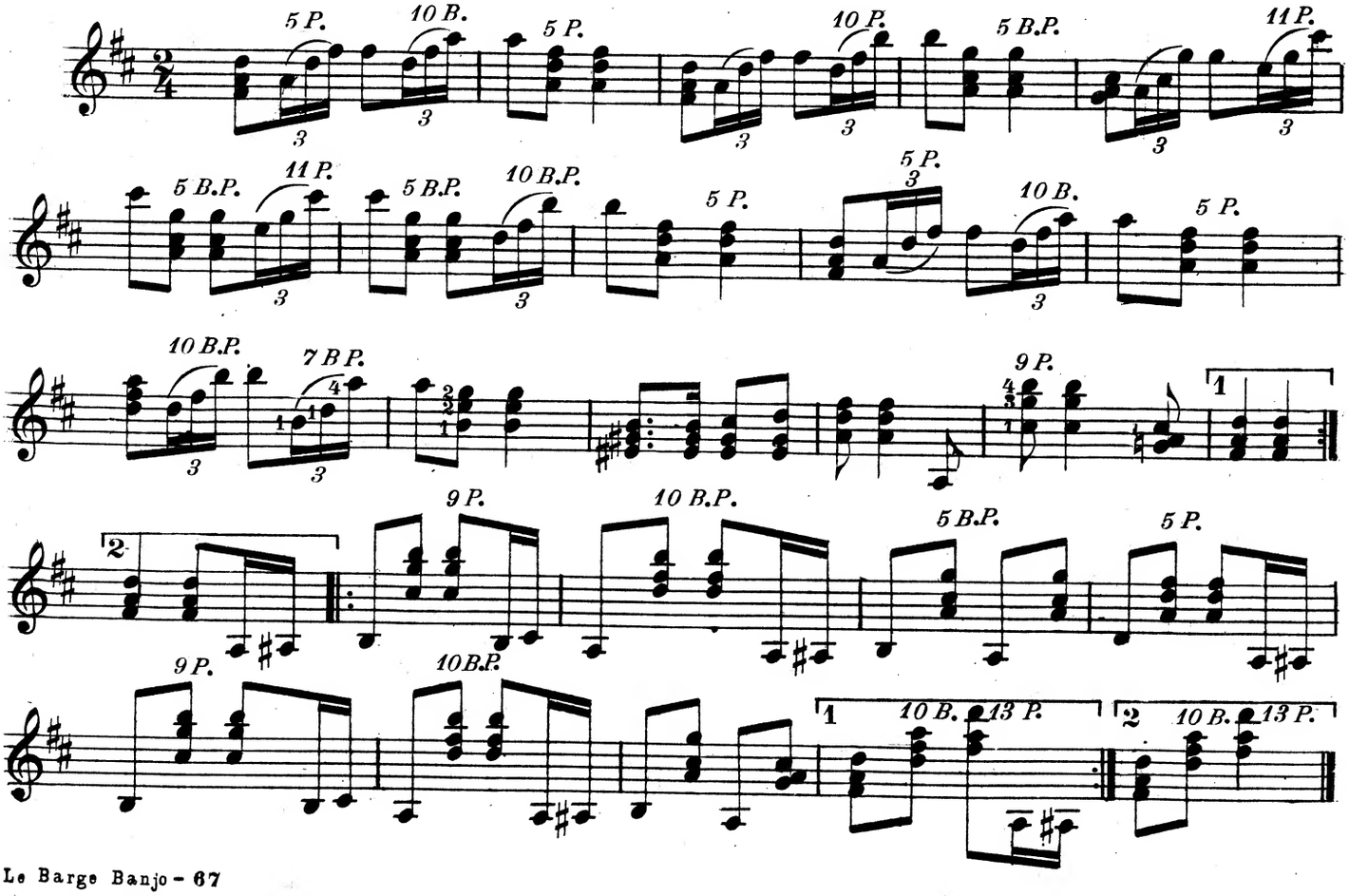
Harmonized.



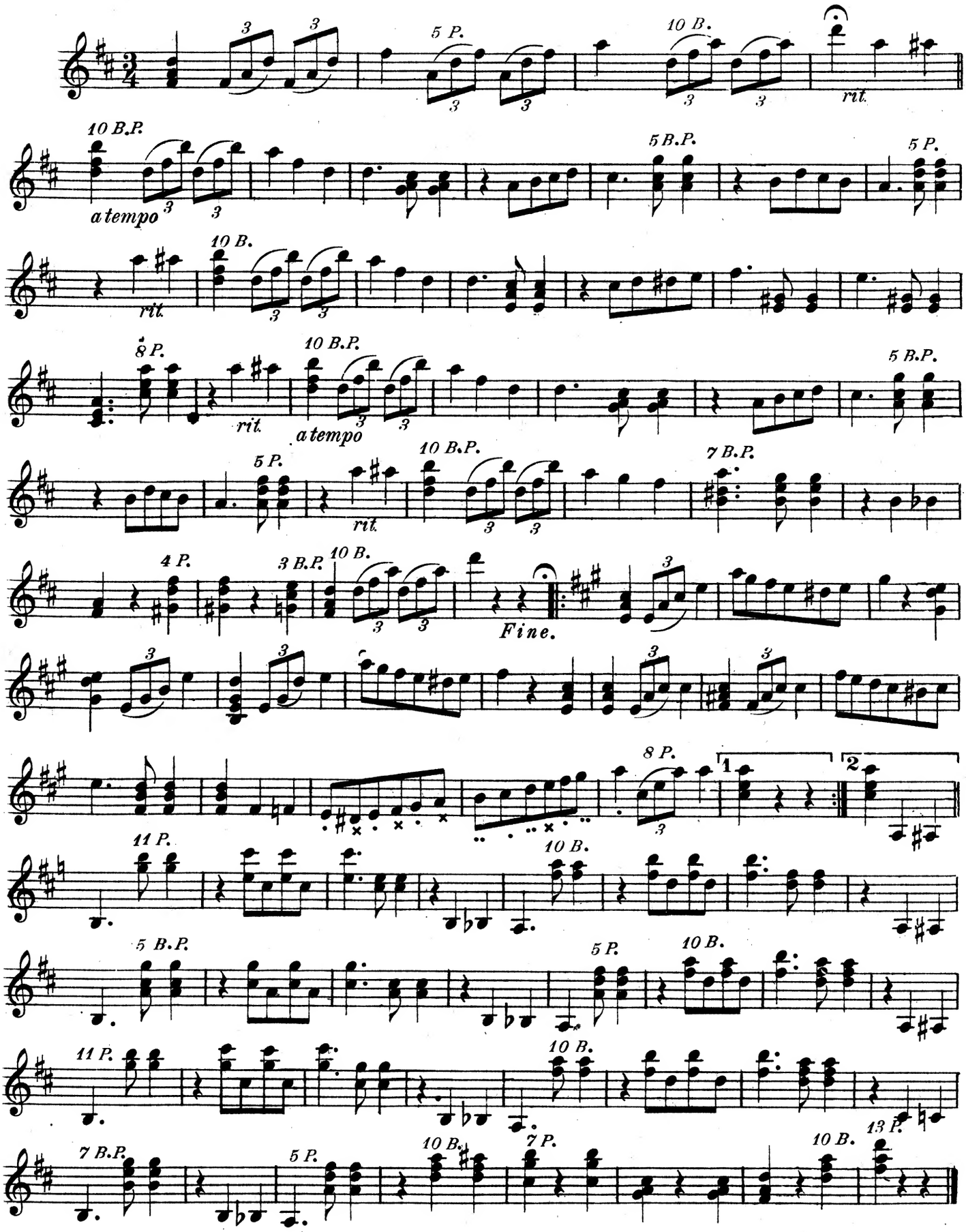
Exercise.



Gaiety Polka.



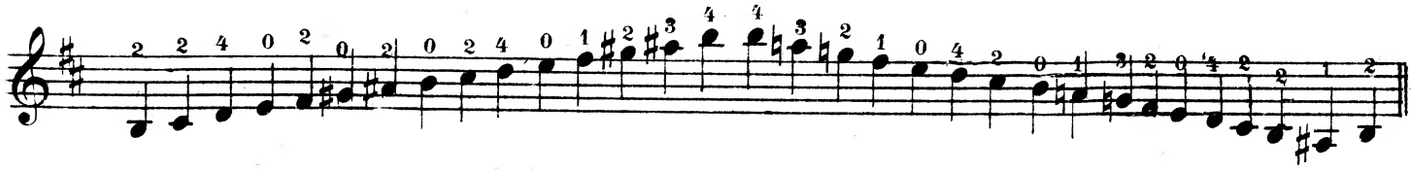
Gondola Waltz.



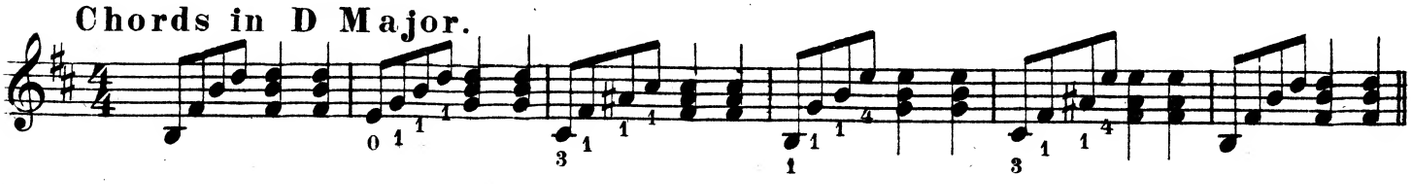
D. C. al fine.

Scale of B Minor.

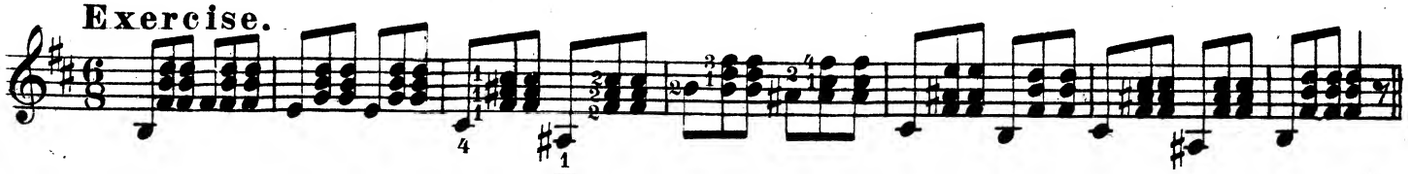
relative of D Major.



Chords in D Major.

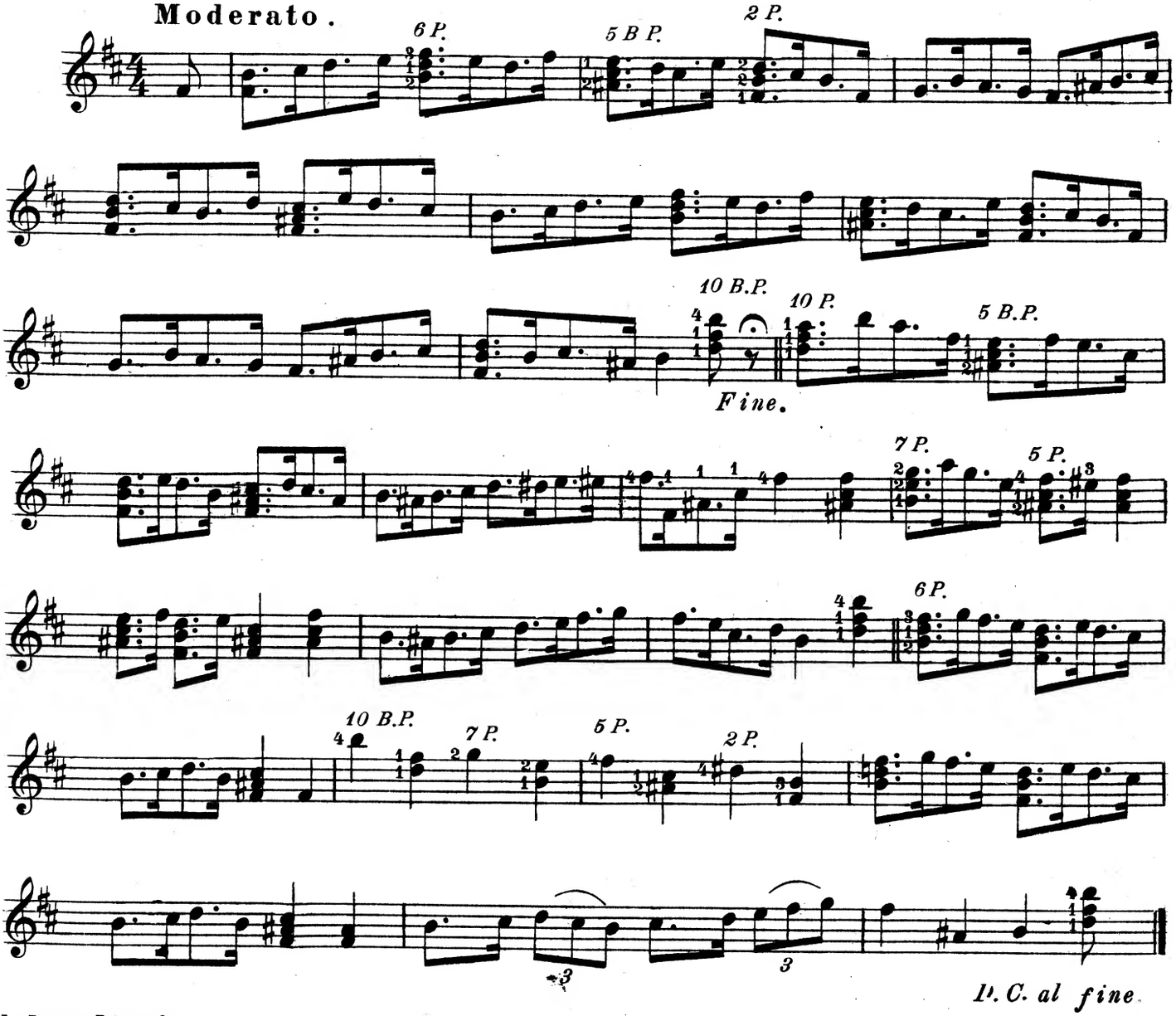


Exercise.

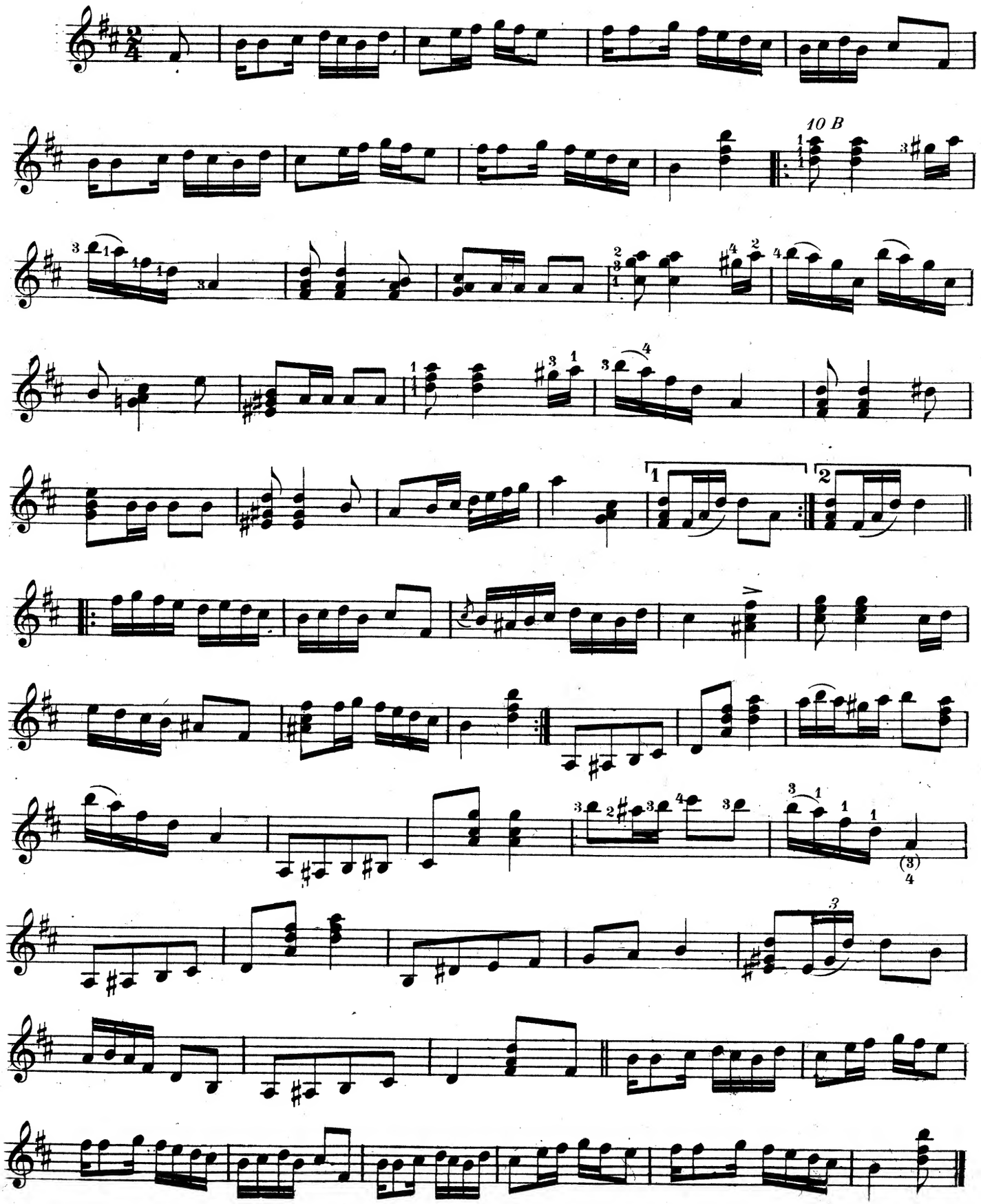


Zulu Dance.

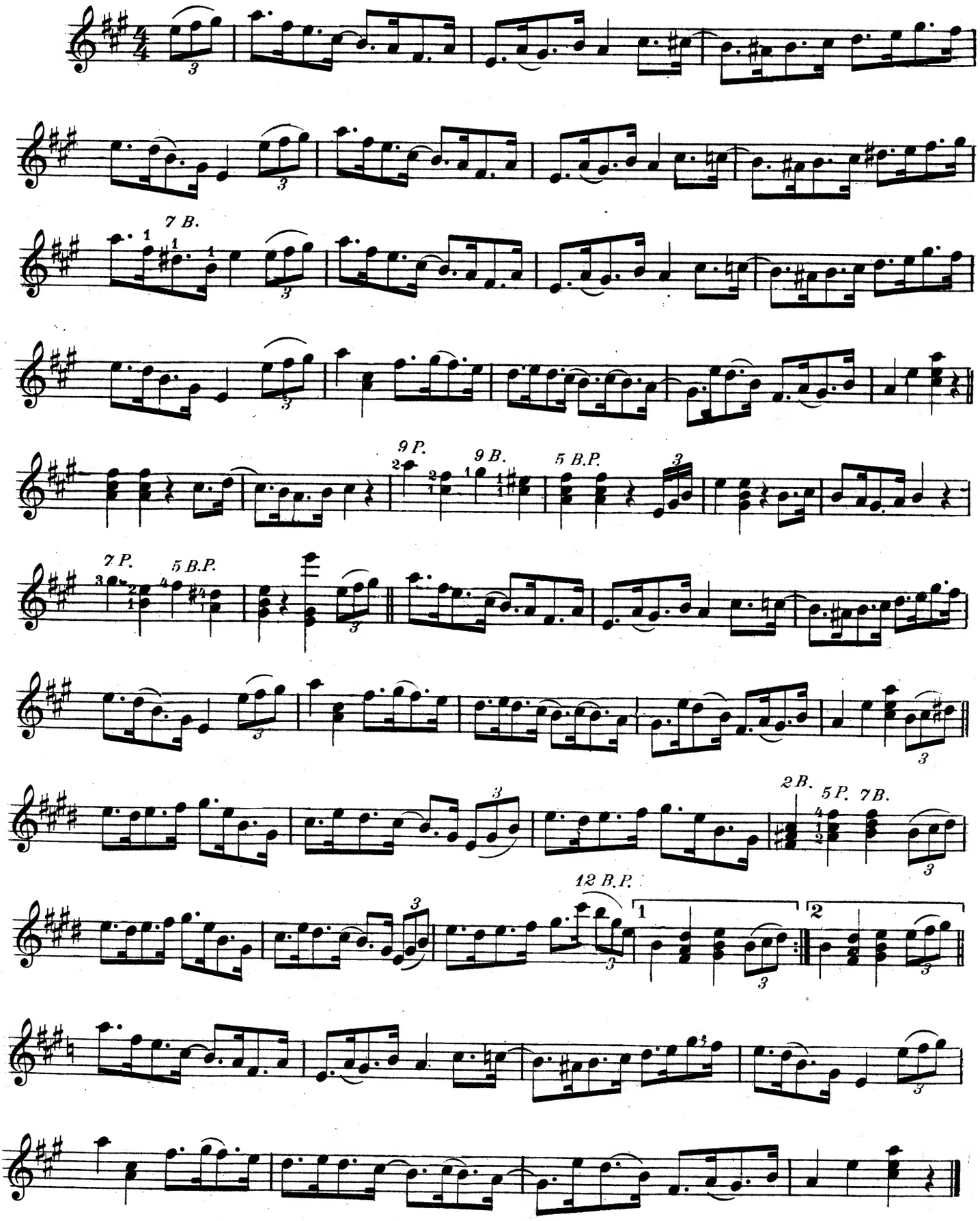
Moderato.



Darktown Cadet.

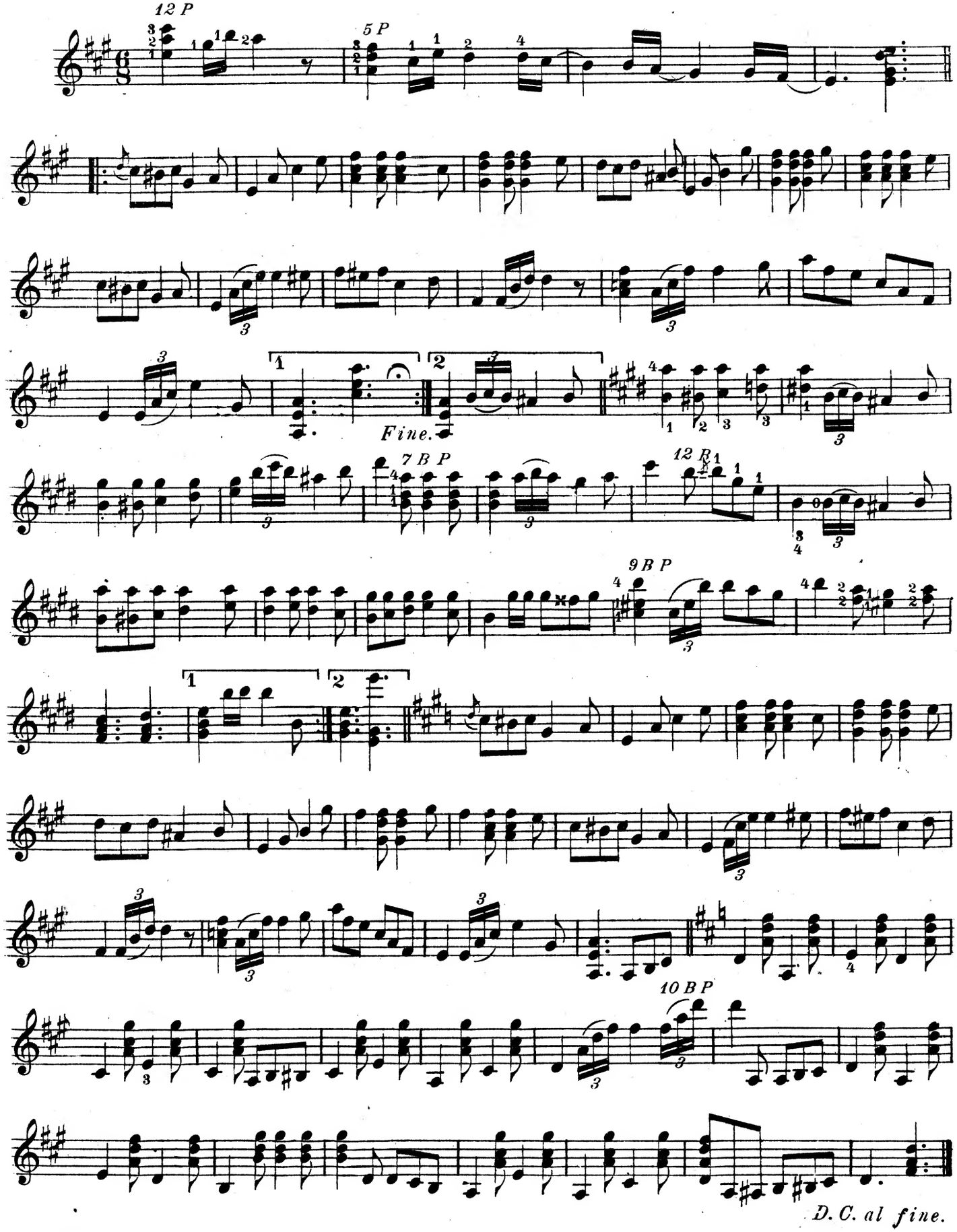


Casino Dance.



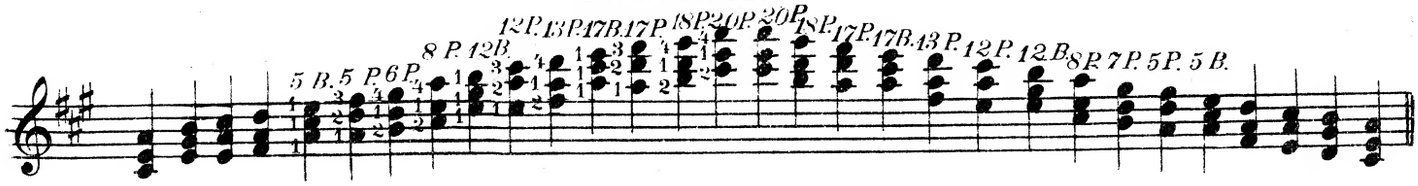
Naragansett.

Two Step.

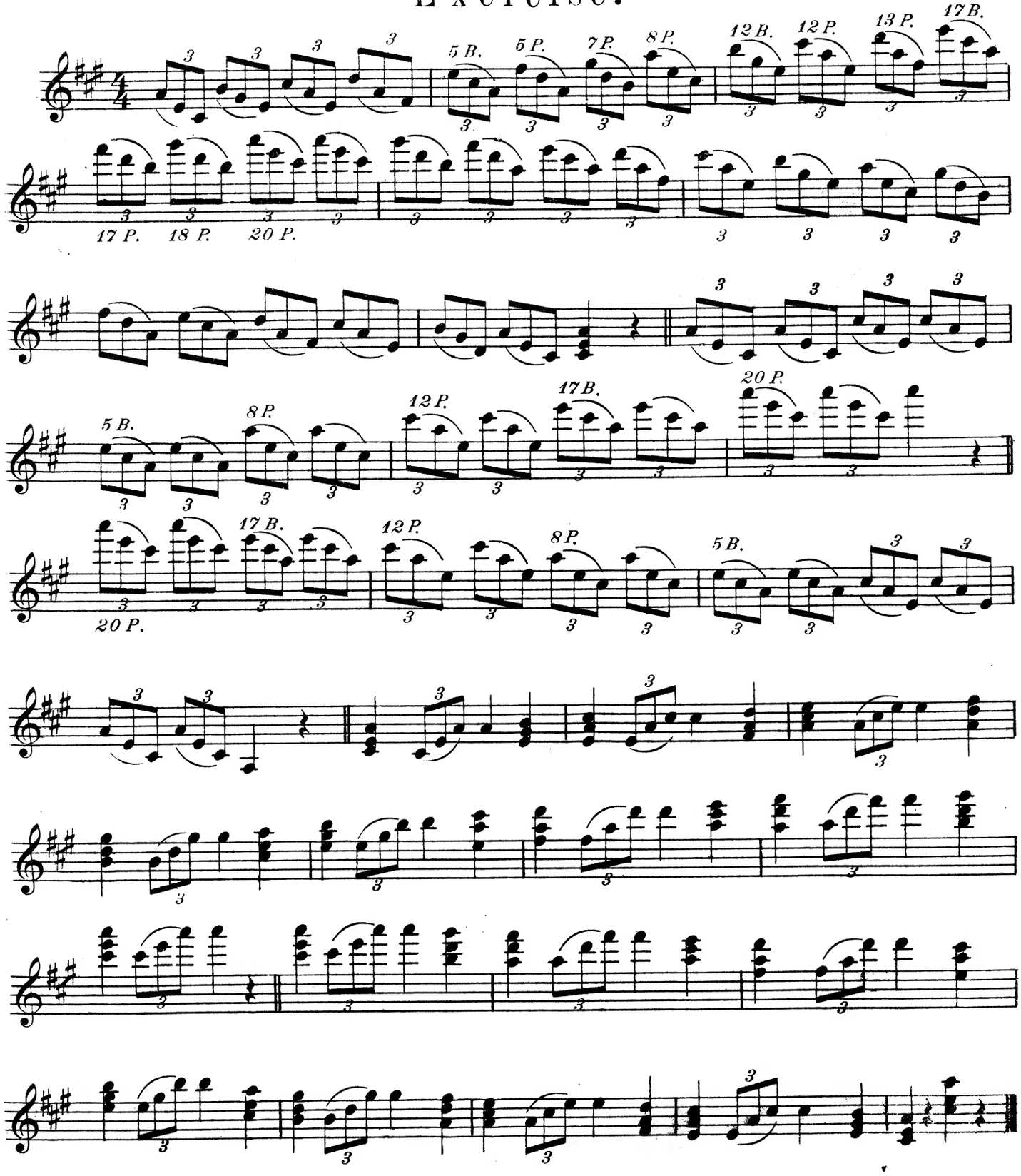


Scale of A.

Harmonized.

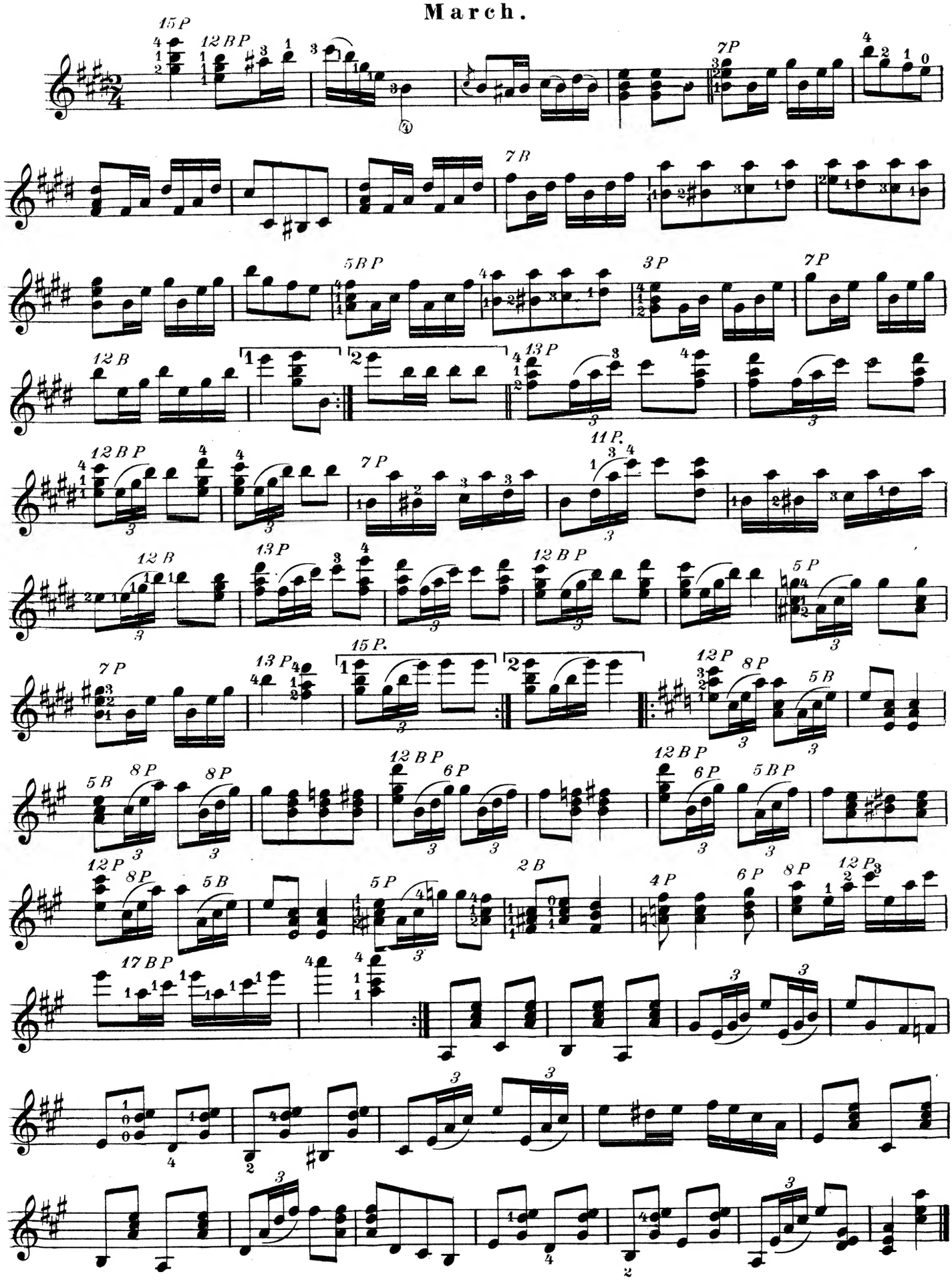


Exercise.



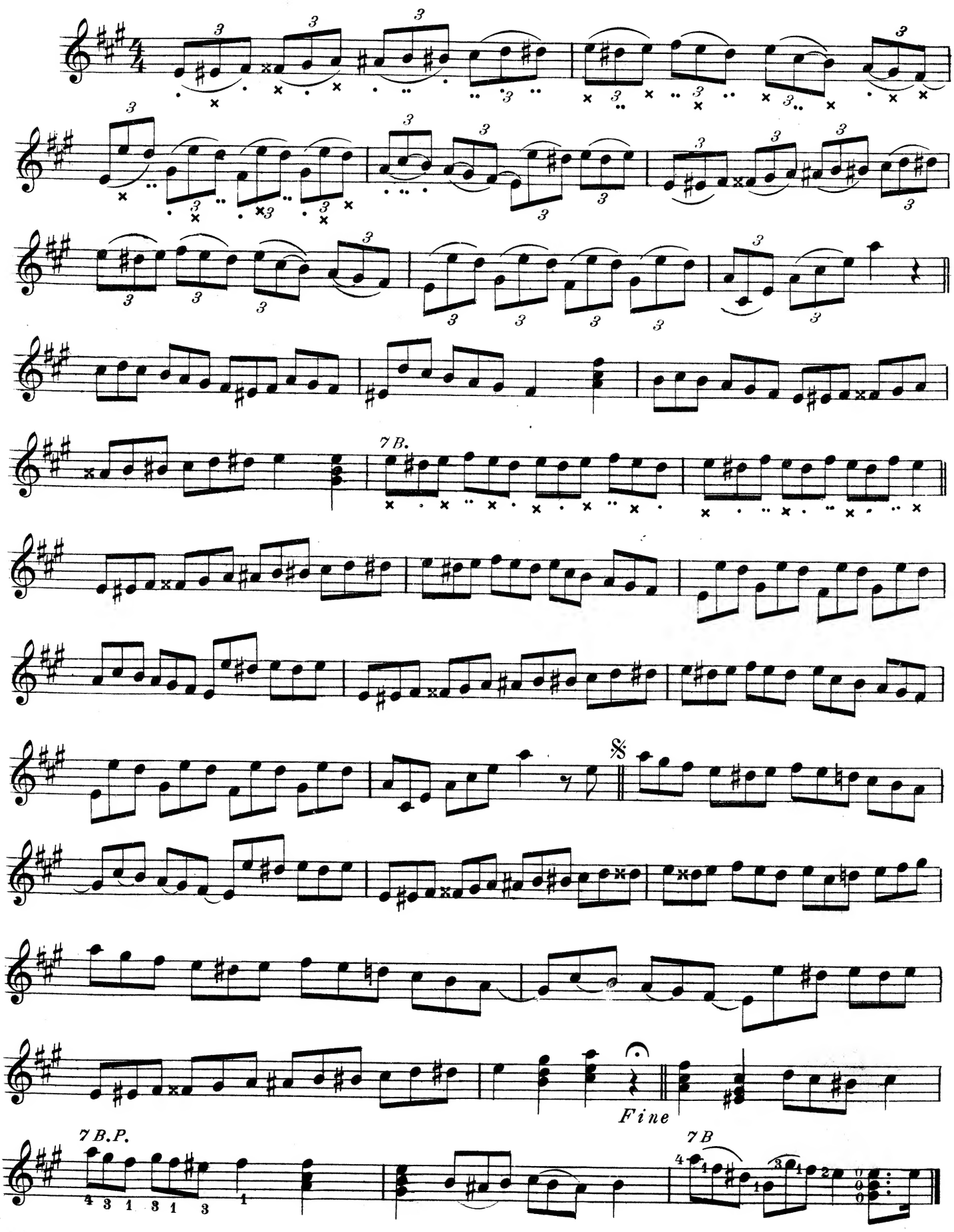
Riverside Club.

March.



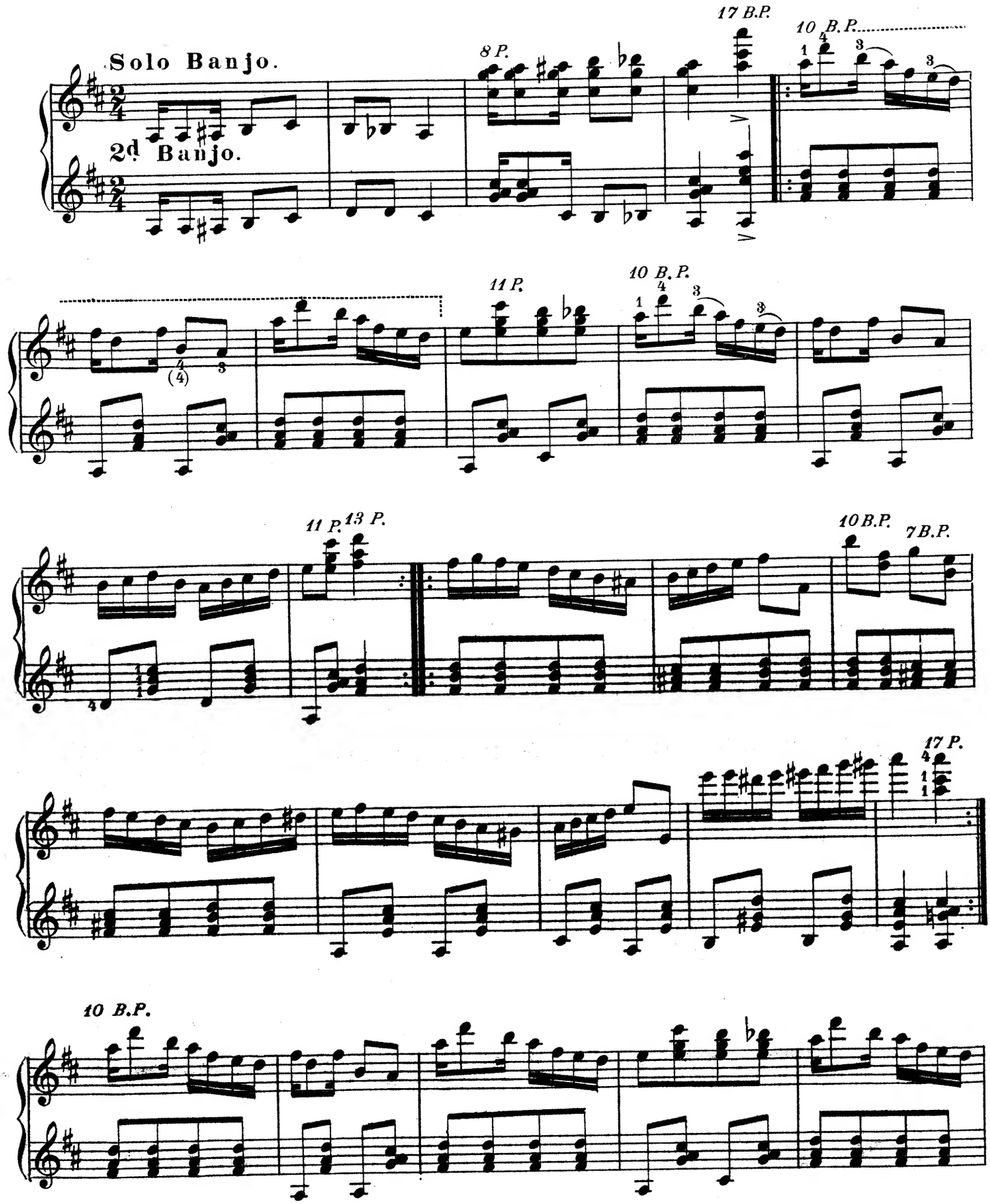
Clog Dance.

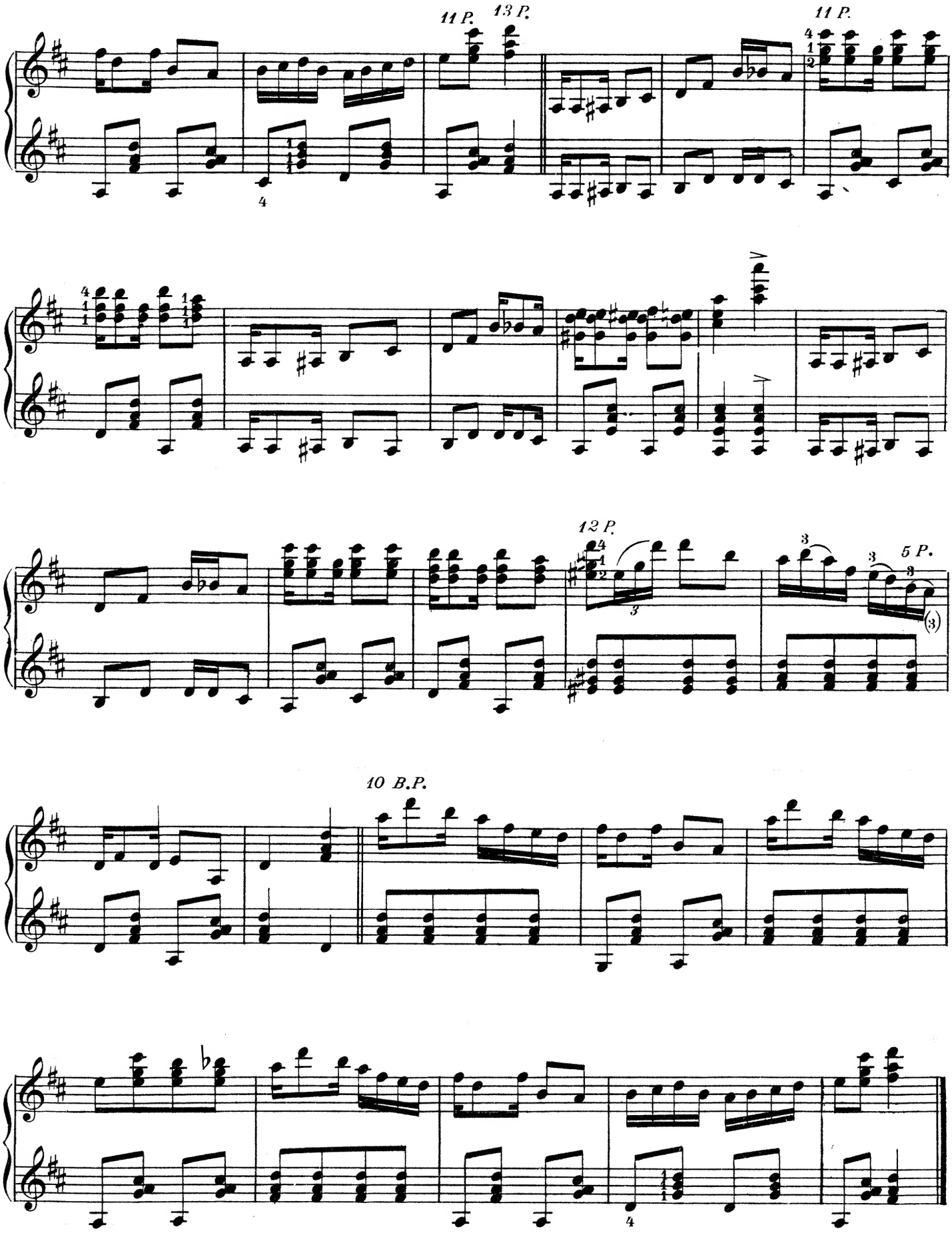
(Exercise in Triplets.)



Coontown Belle.

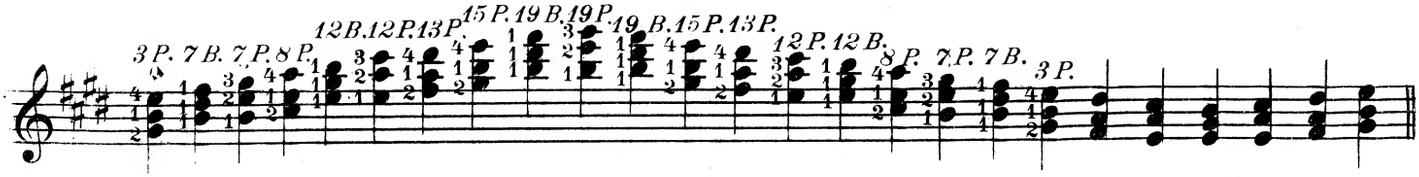
March.



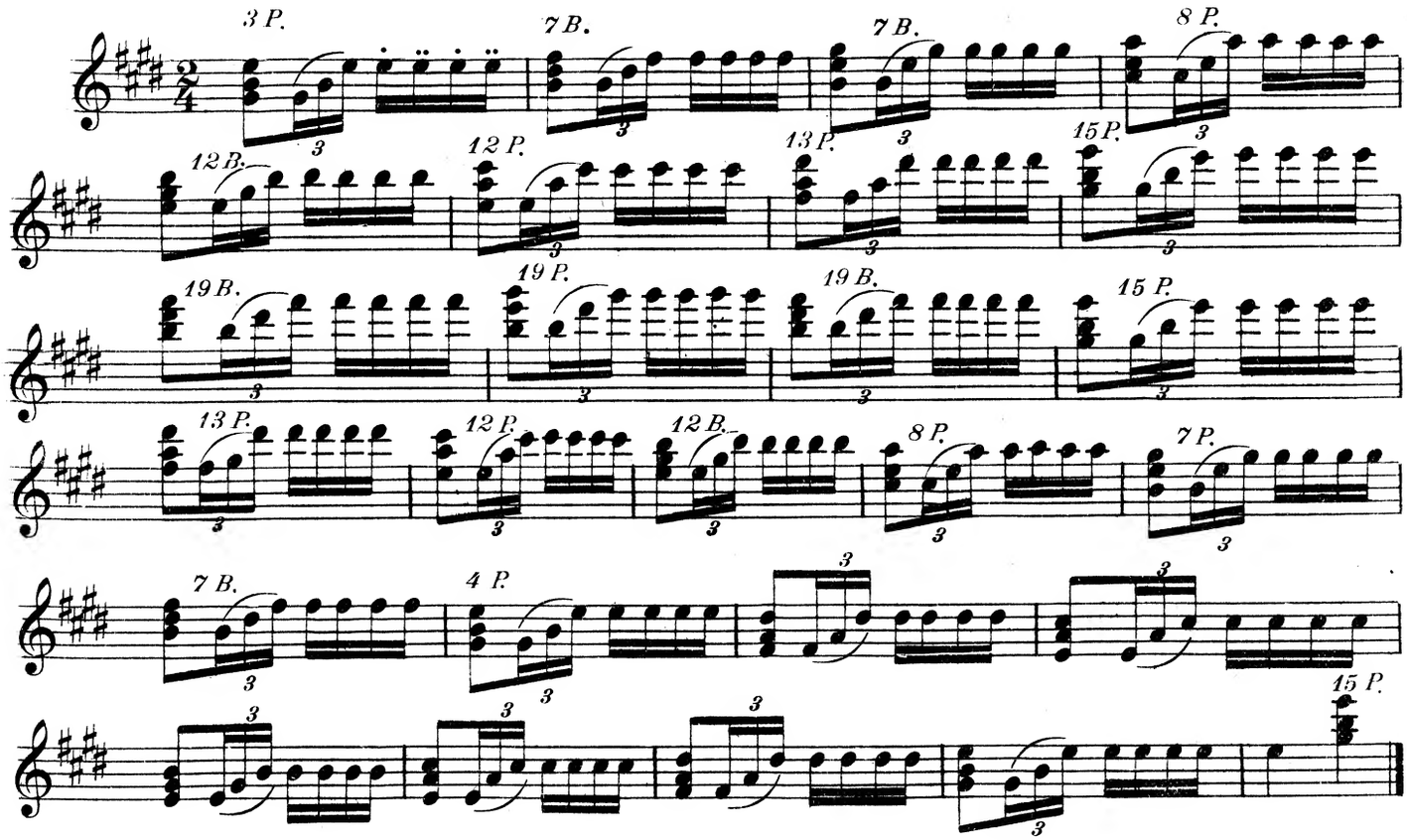

11 P.
13 P.
11 P.
12 P.
5 P.
10 B.P.

Scale of E Major.

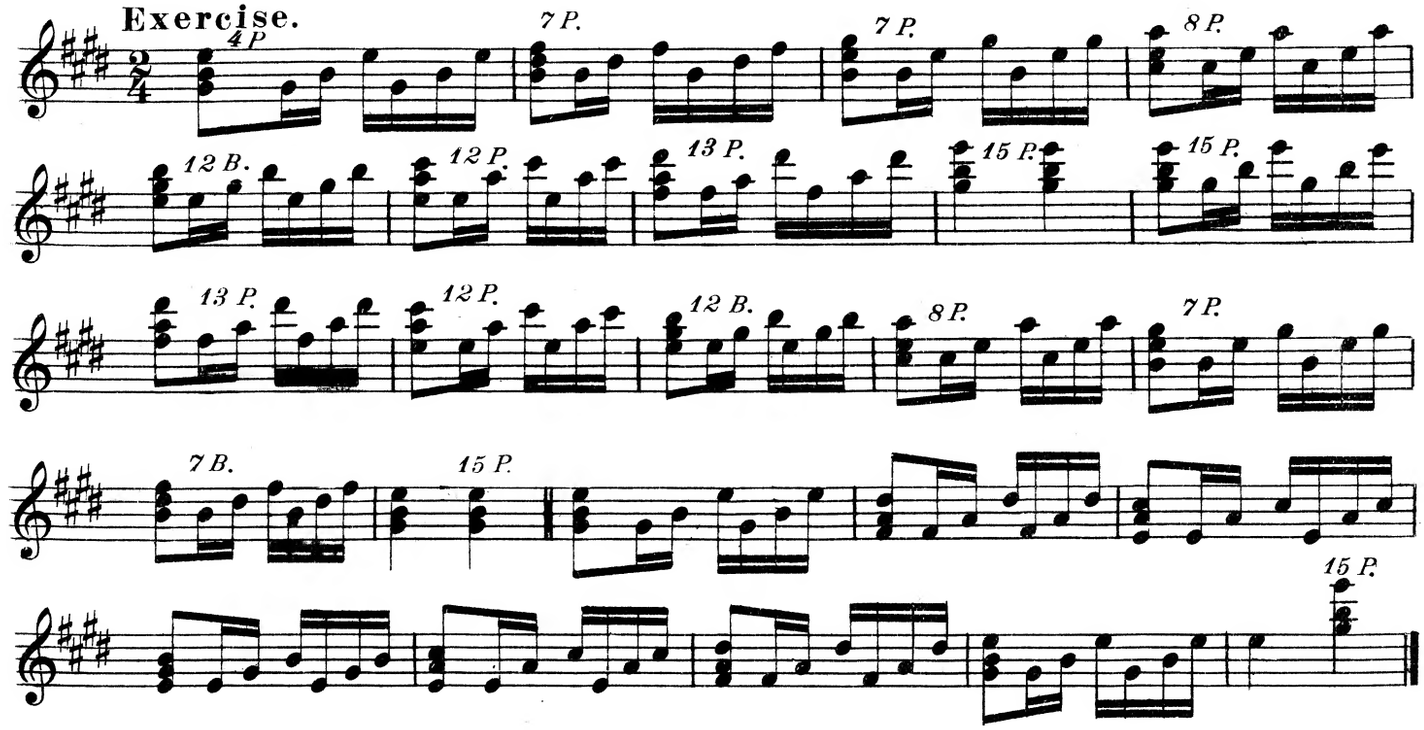
Harmonized.



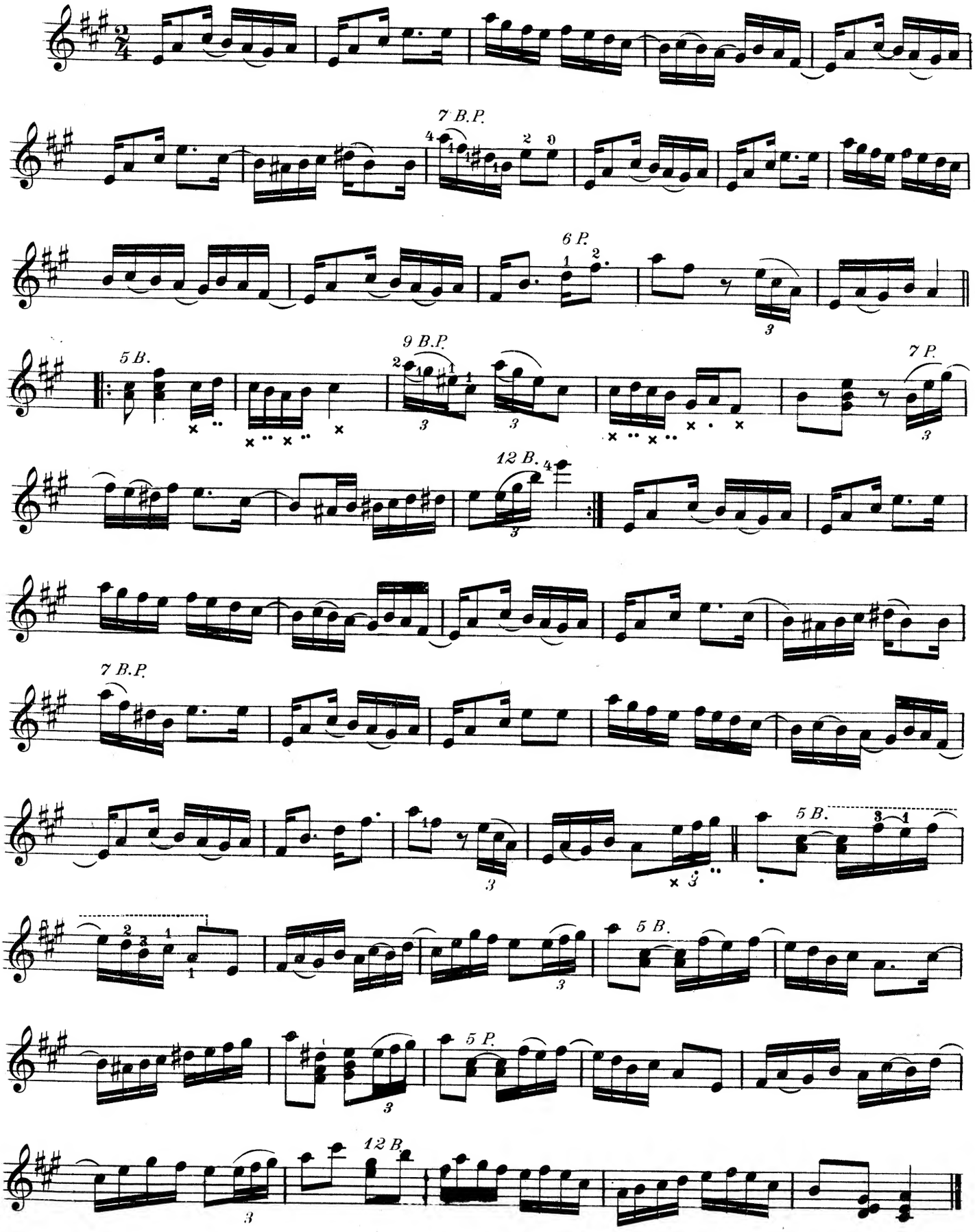
Exercise.



Exercise.

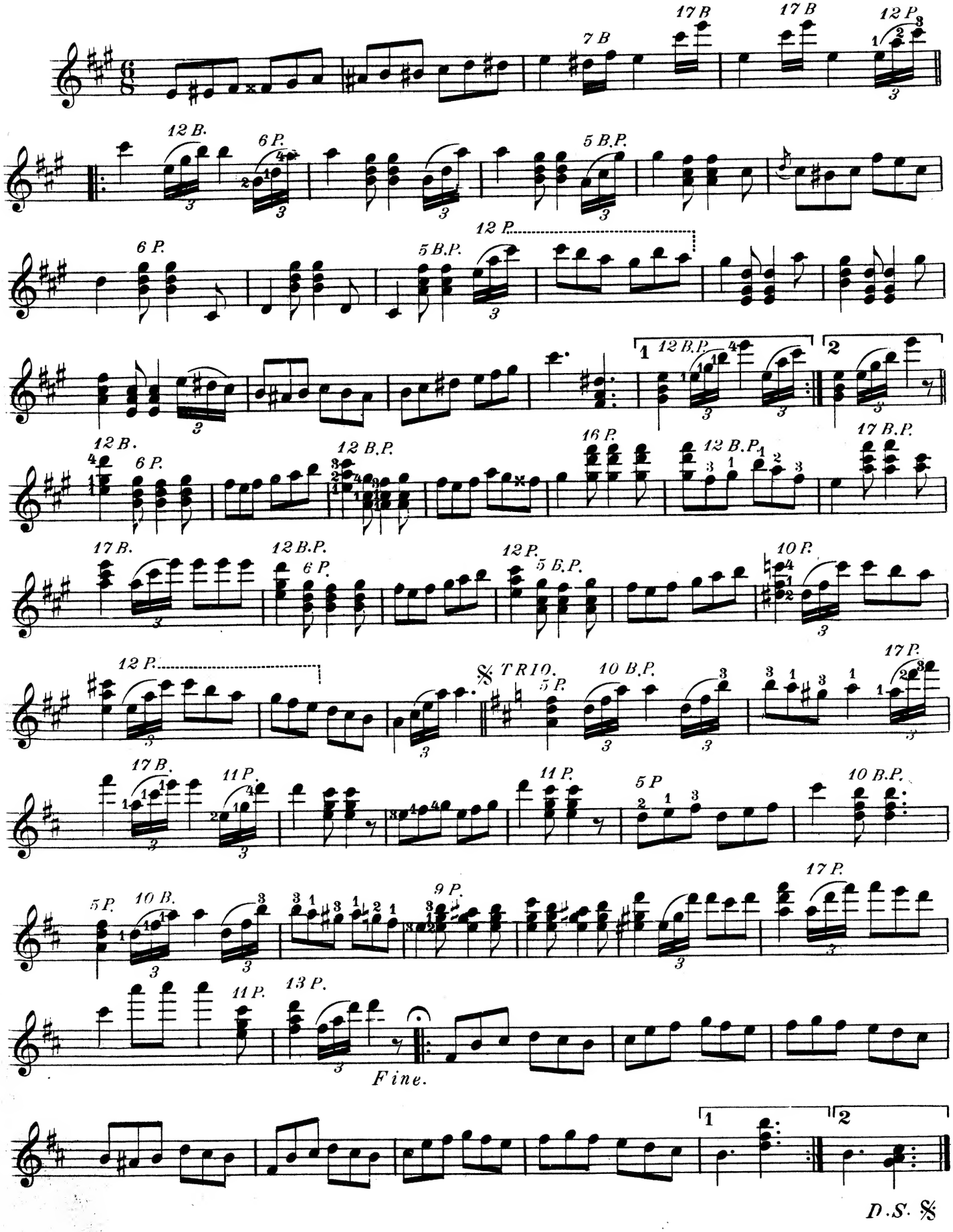


Smokeville Reel.



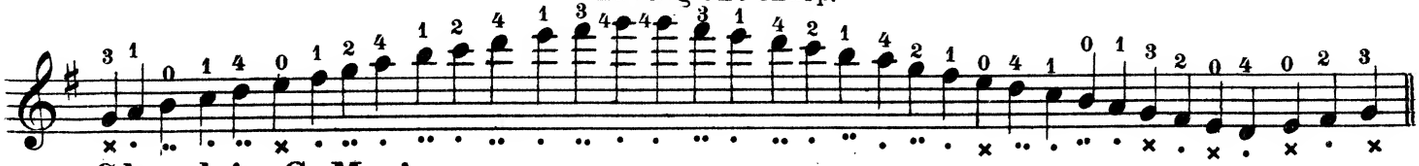
Artillery Two Step.

March.



Scale of G Major.

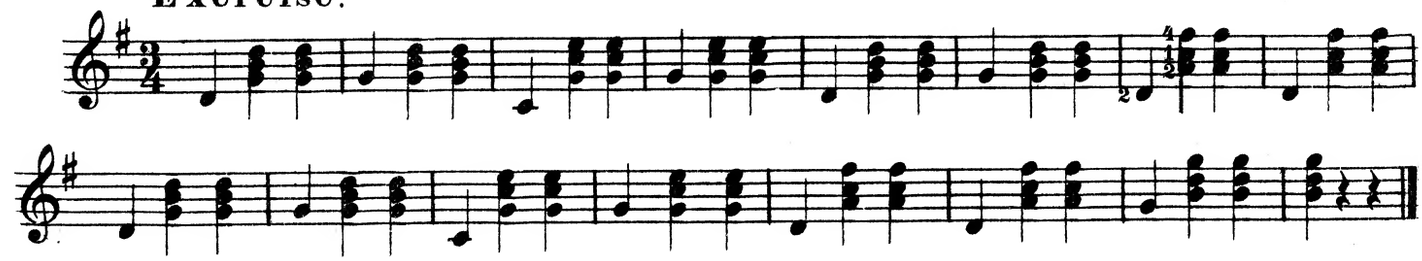
having one sharp.



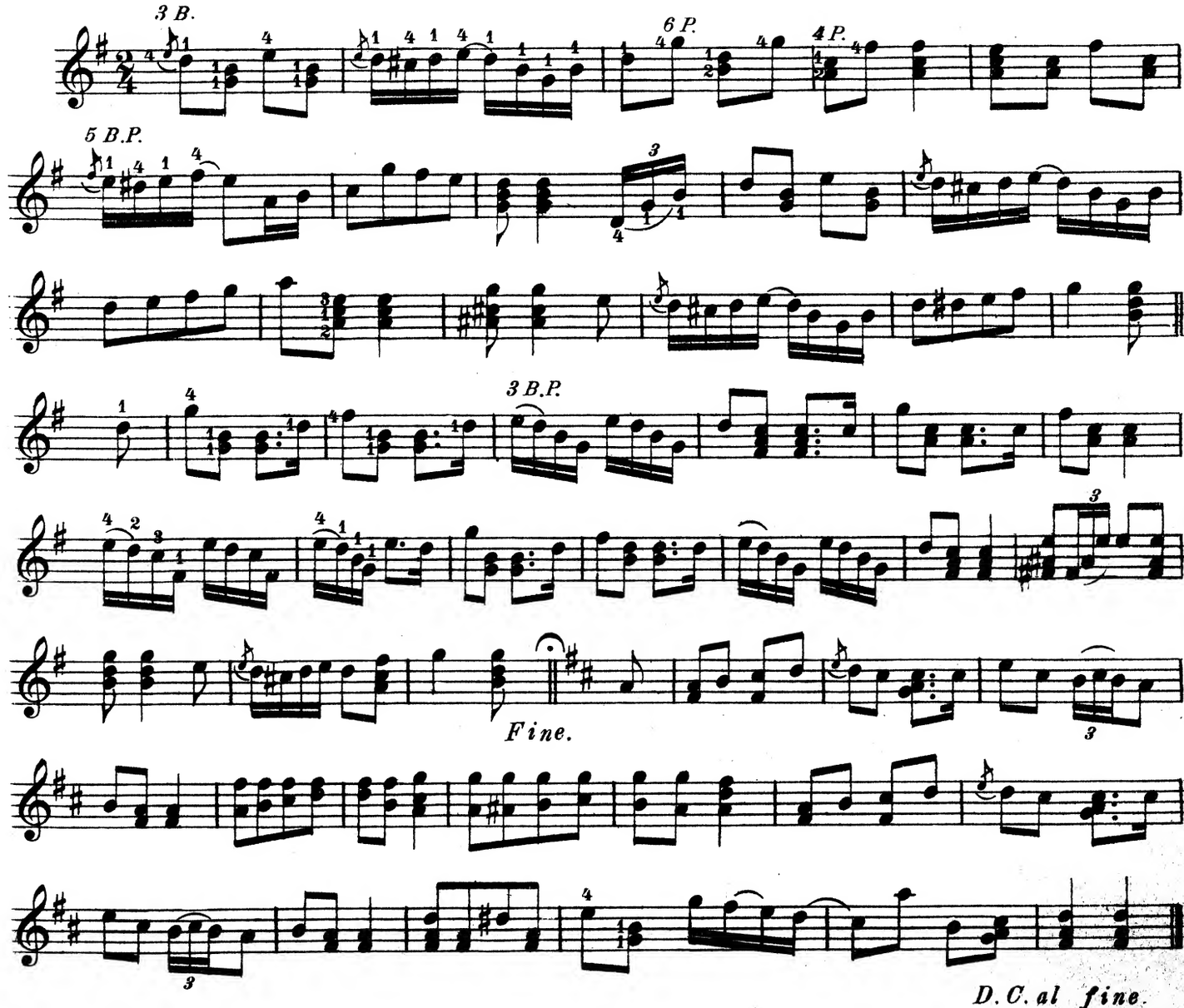
Chord in G Major.

Exercise.

Exercise.

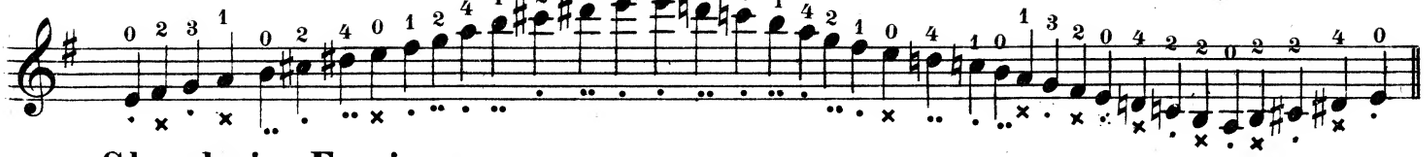


Vilanelle Polka.

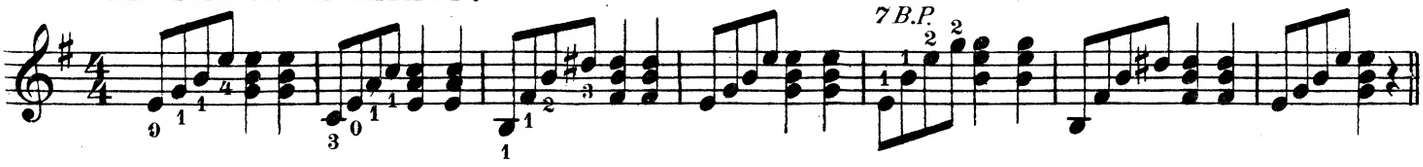


Scale of E minor.

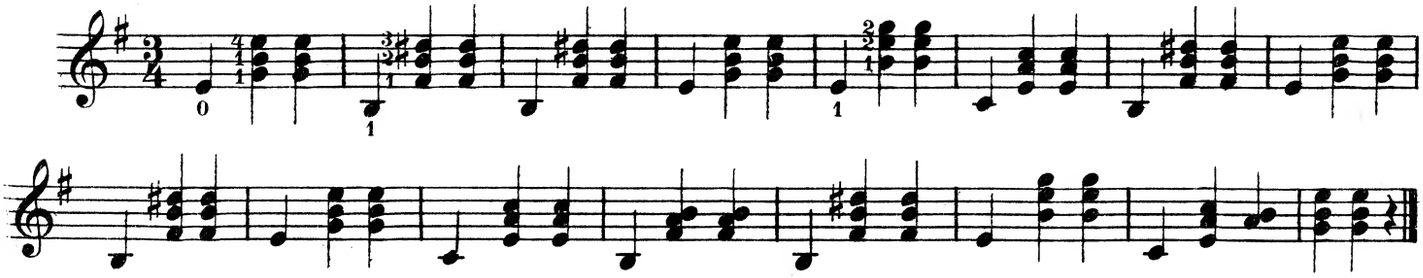
relative of G major.



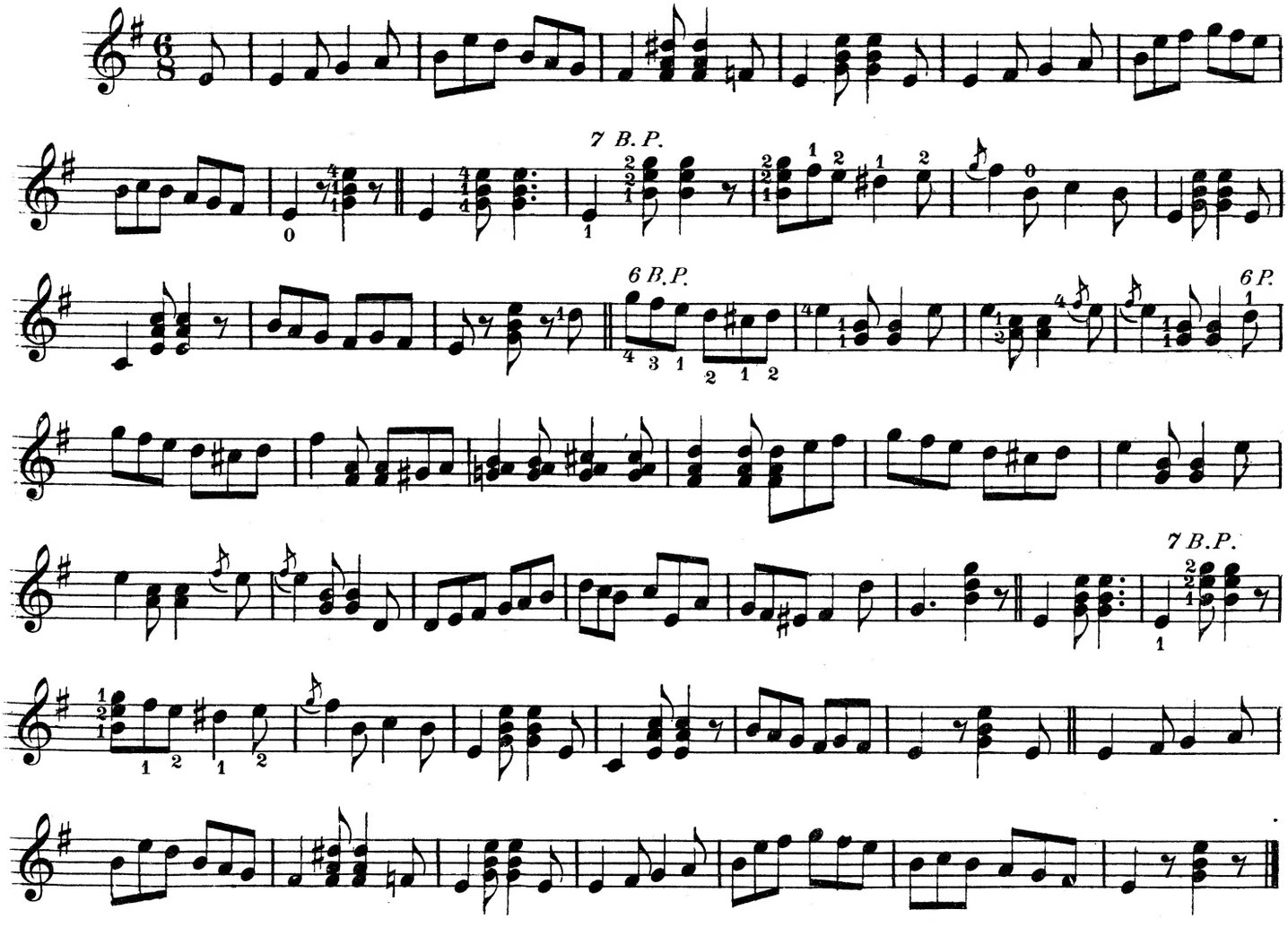
Chords in E minor.



Exercise.

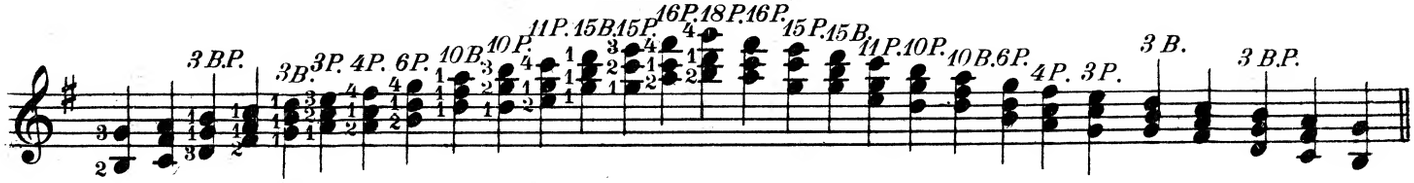


Phantom March.

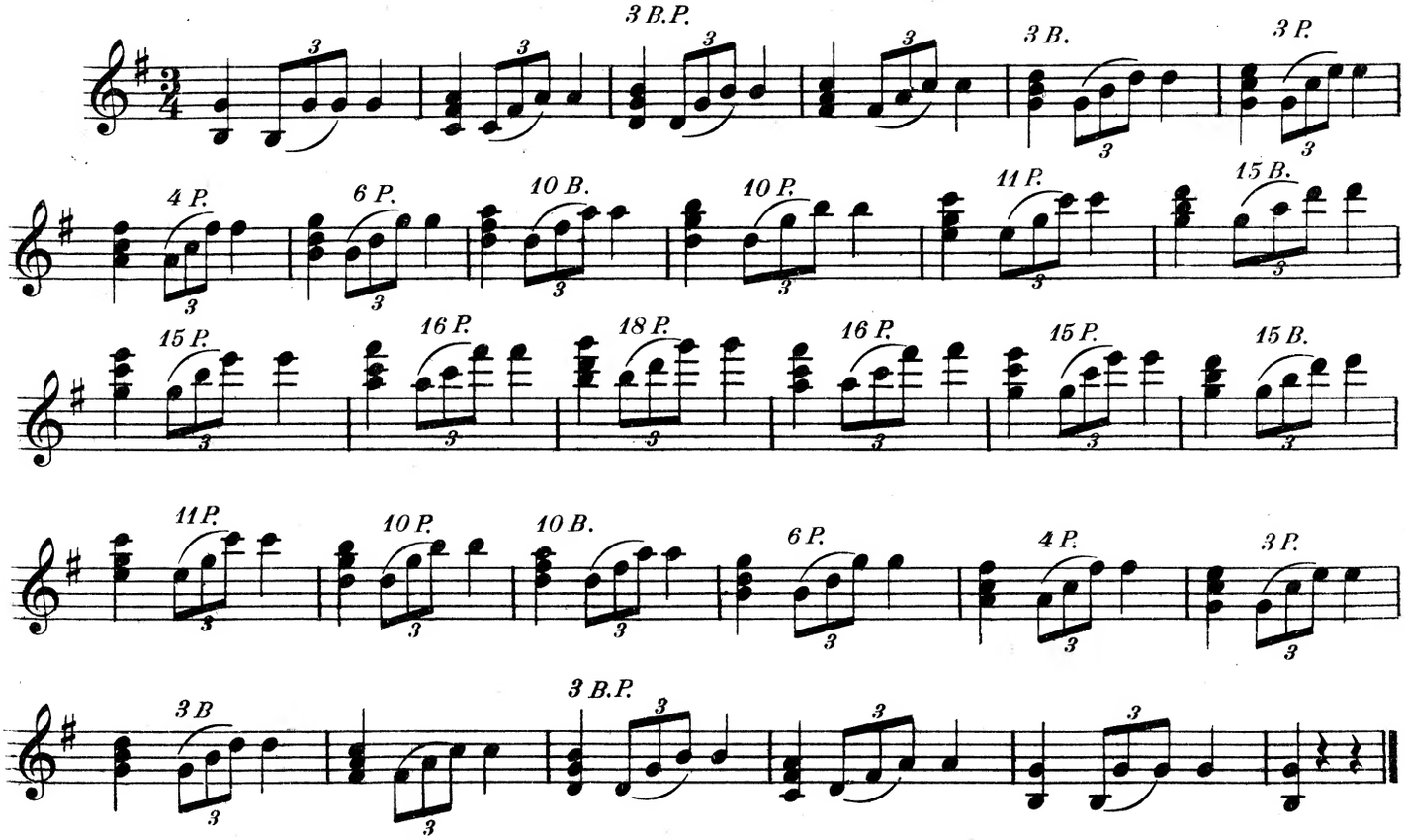


Scale of G Major.

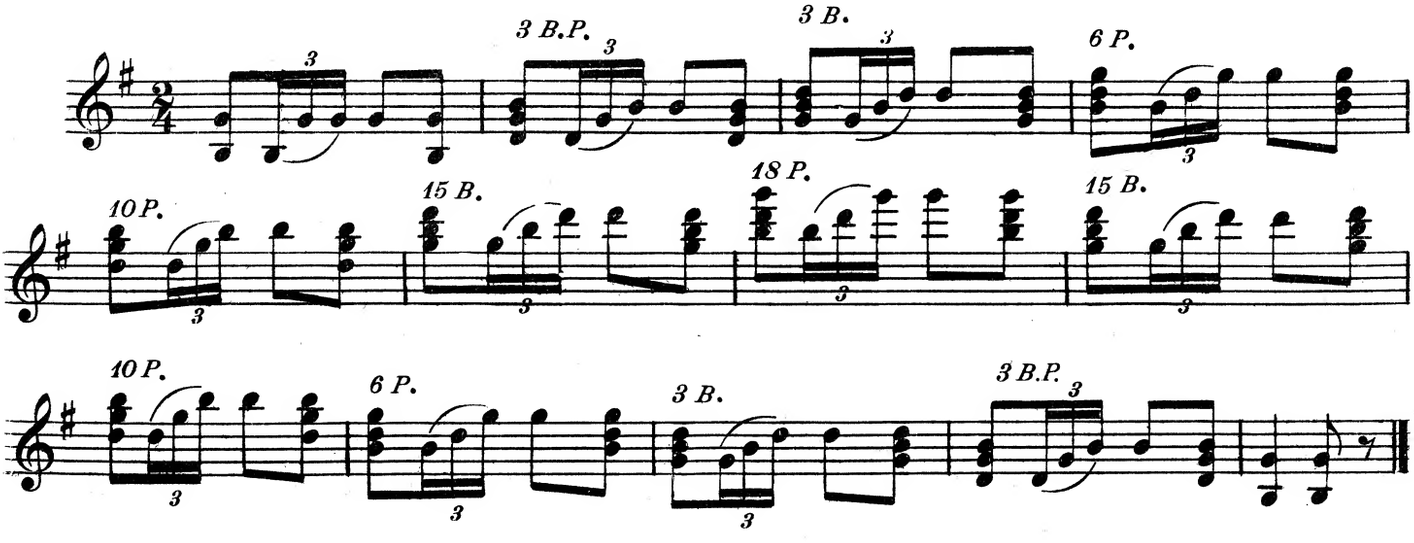
Harmonized.



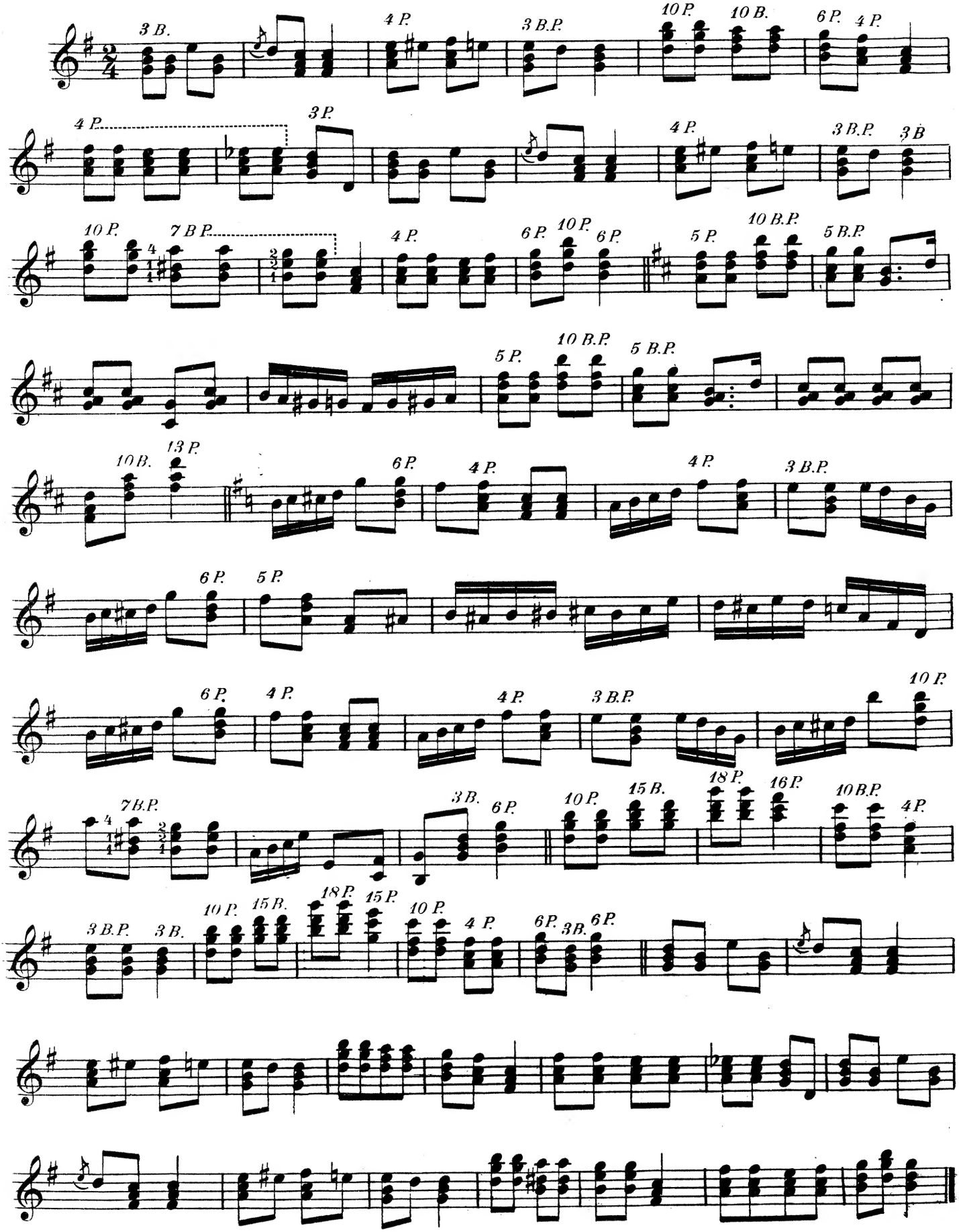
Exercise.



Exercise.

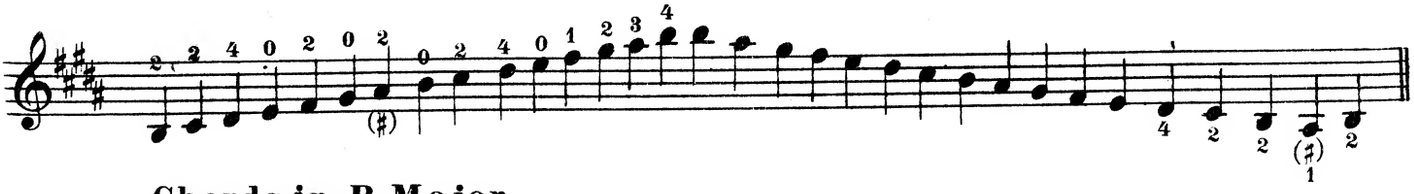


Lucille Polka.

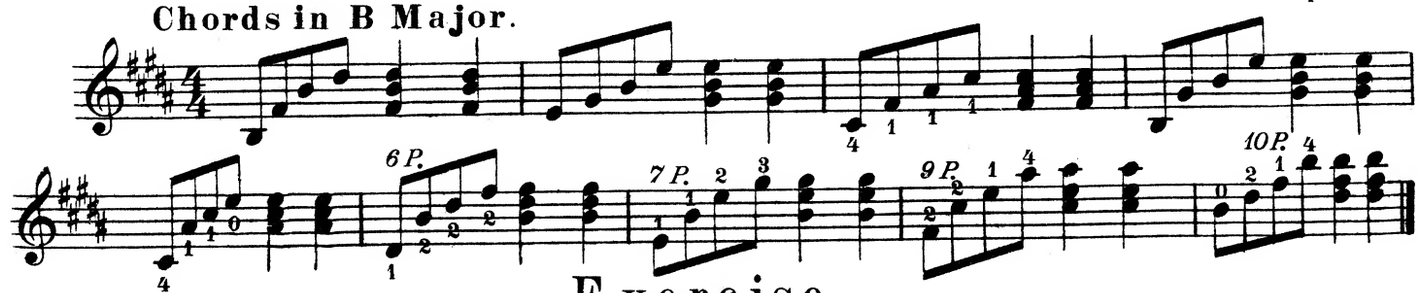


Scale of B Major.

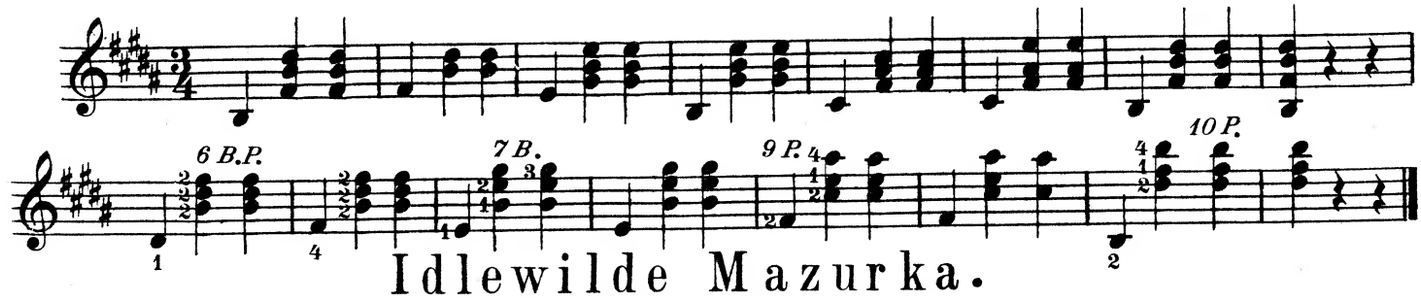
having five sharps.



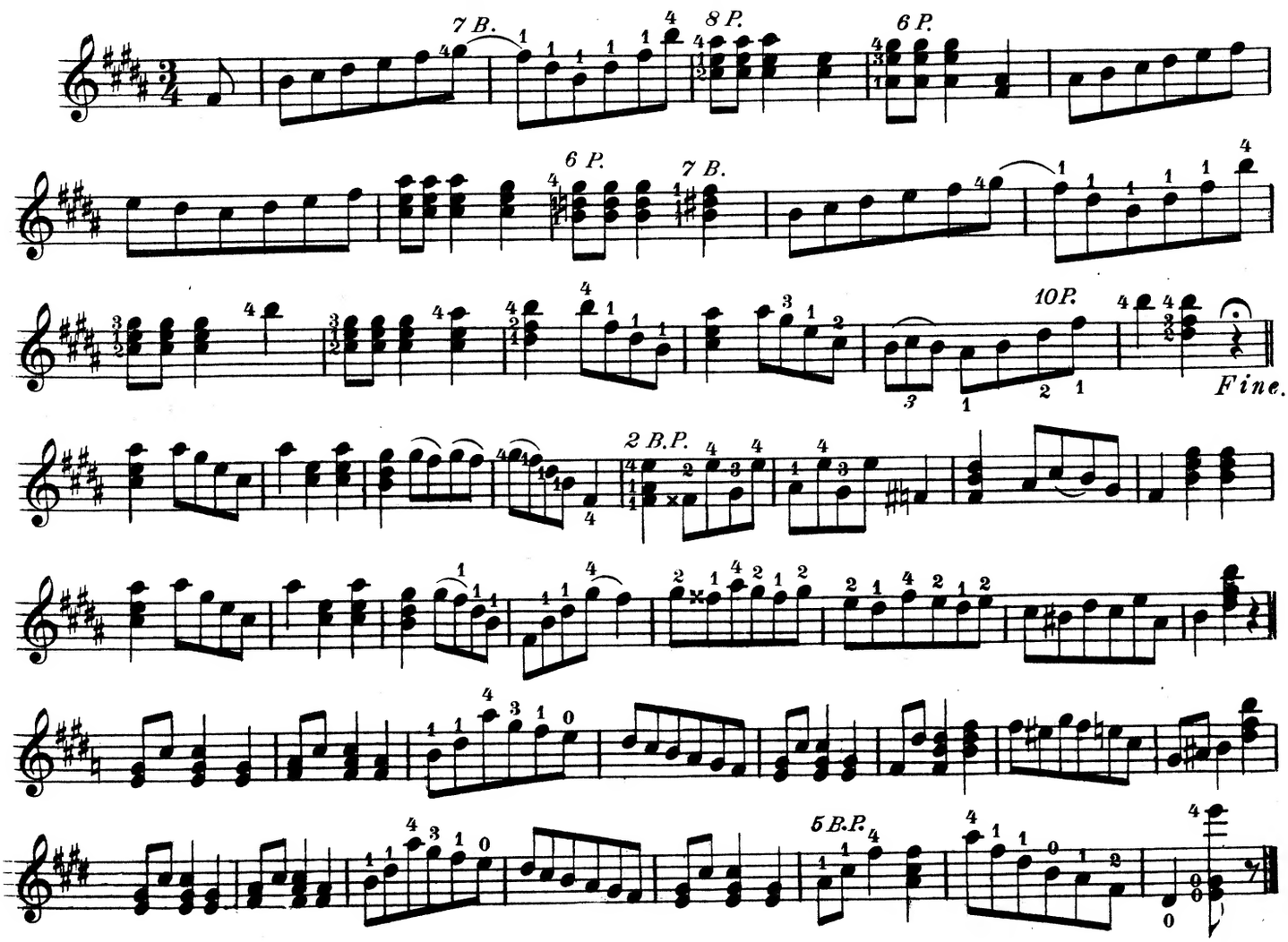
Chords in B Major.



Exercise.

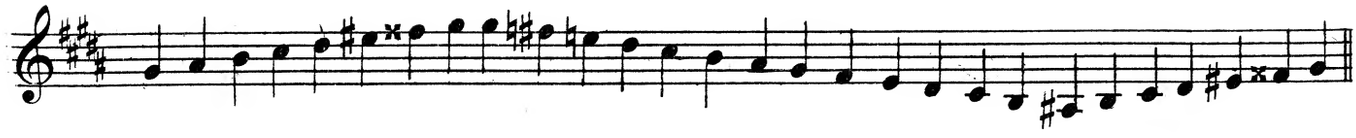


Idlewilde Mazurka.

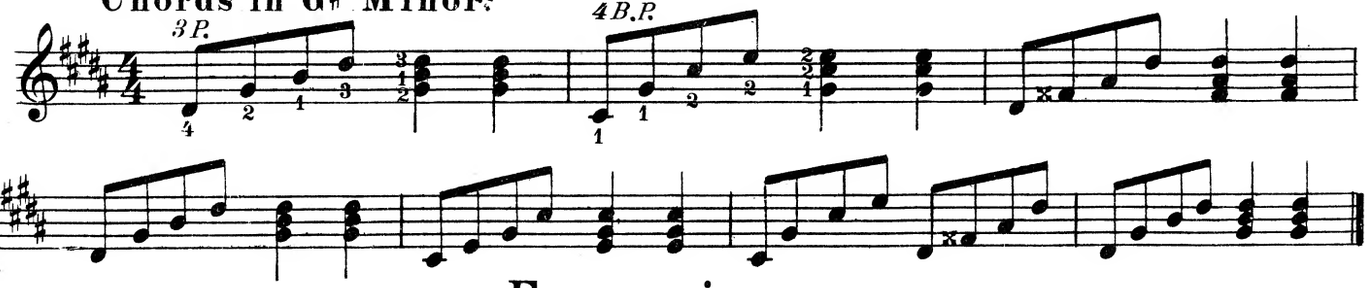


Scale of G♯ Minor.

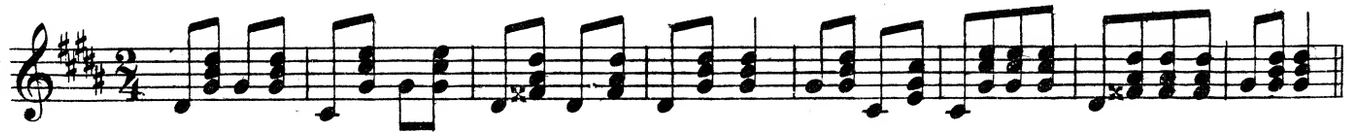
relative of B major.



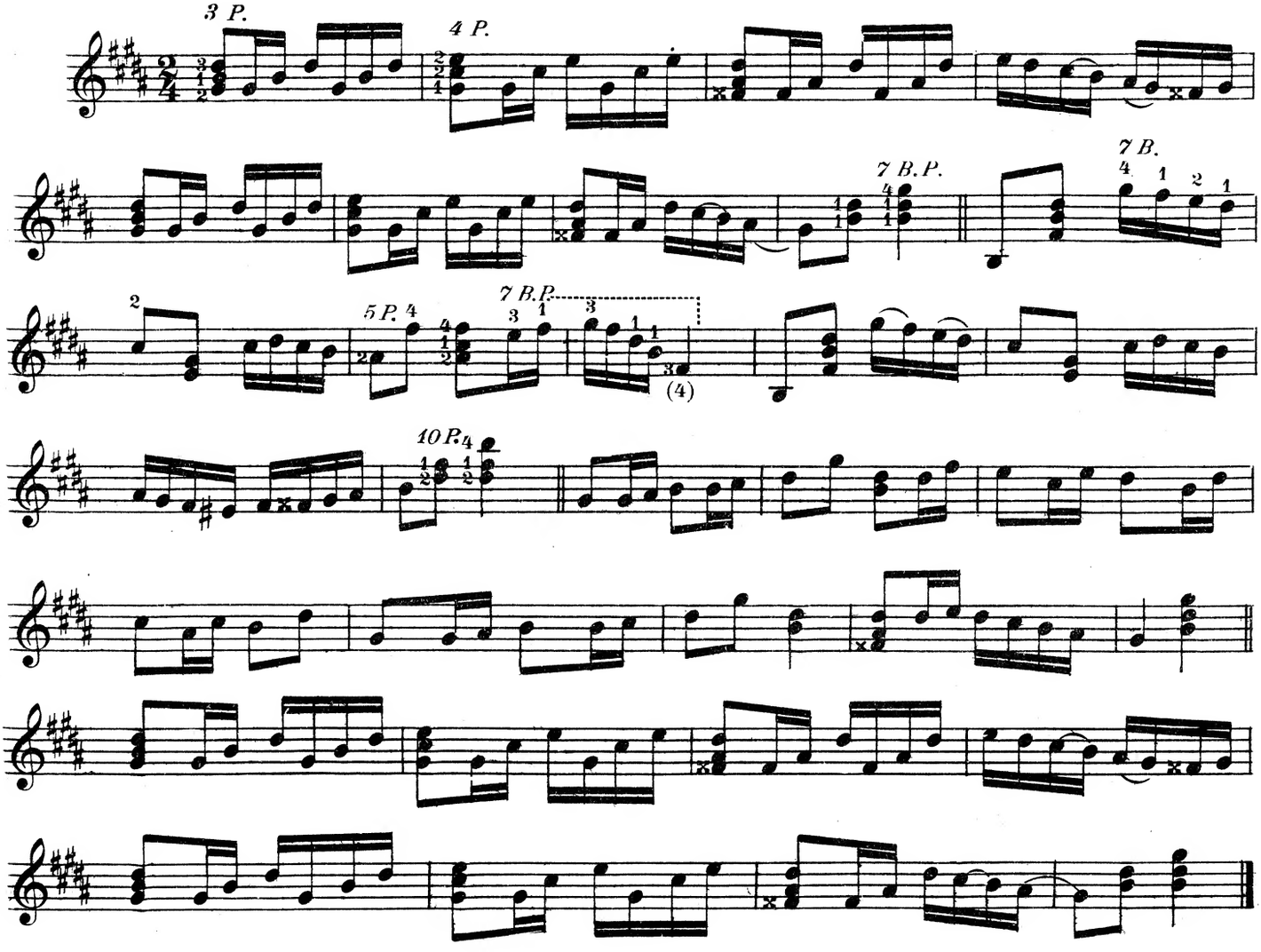
Chords in G♯ Minor.



Exercise.

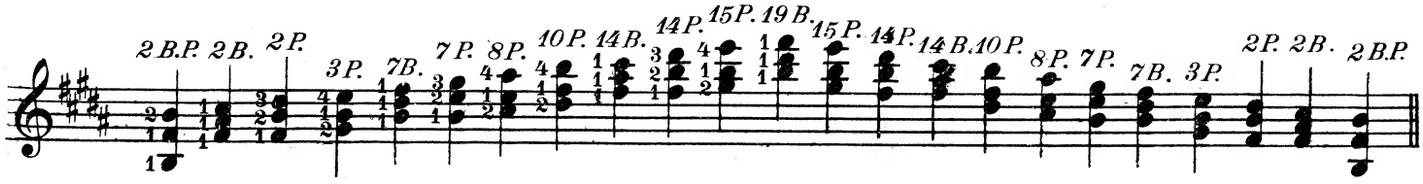


Ashantee Polka.

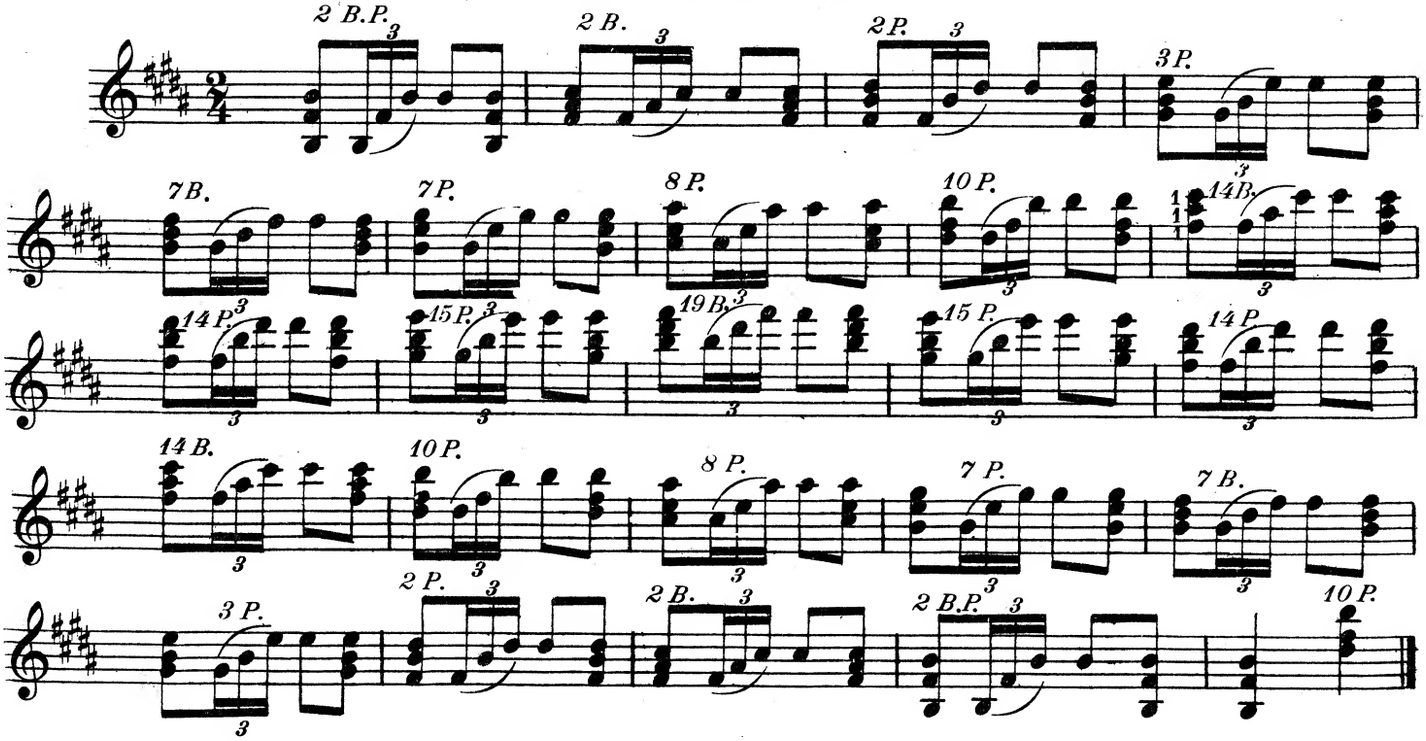


Scale of B Major.

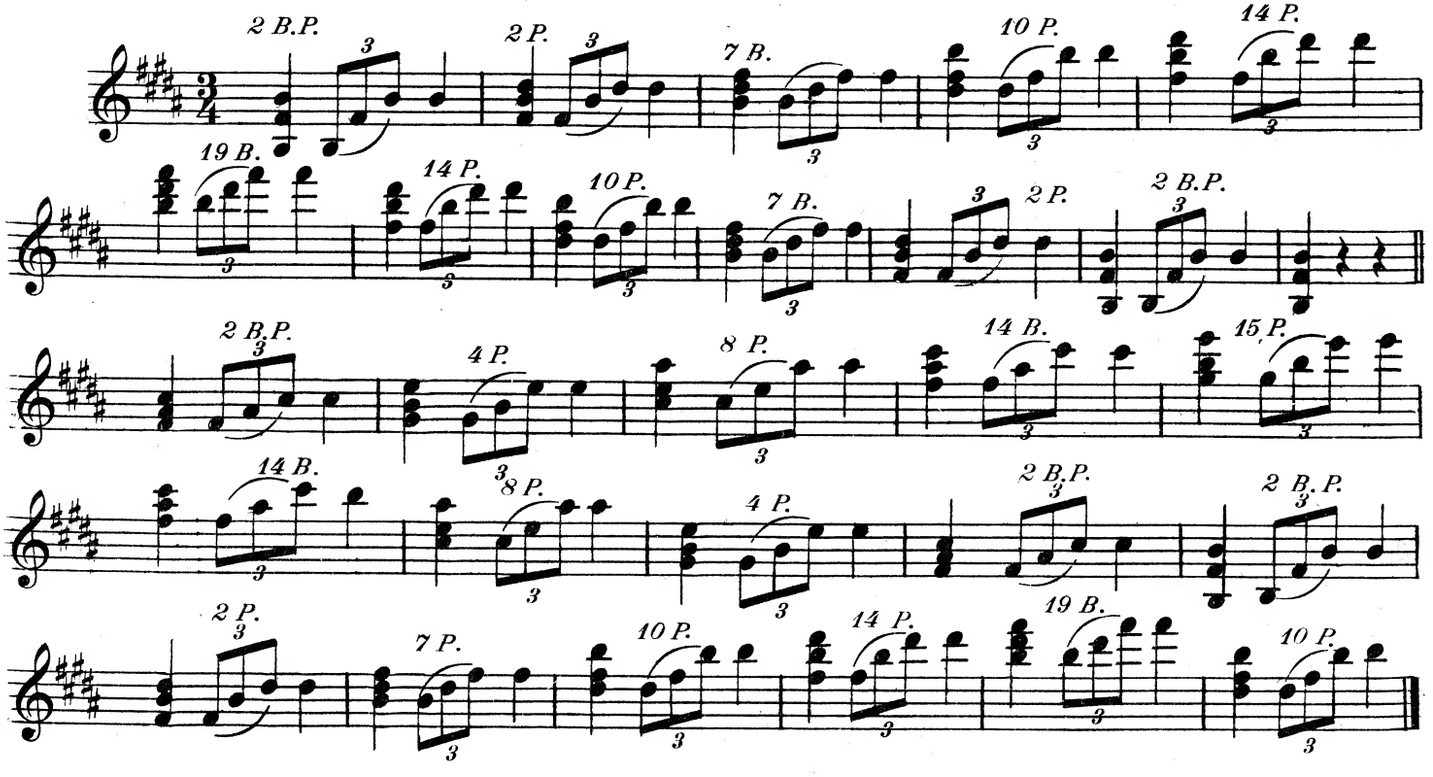
Harmonized.



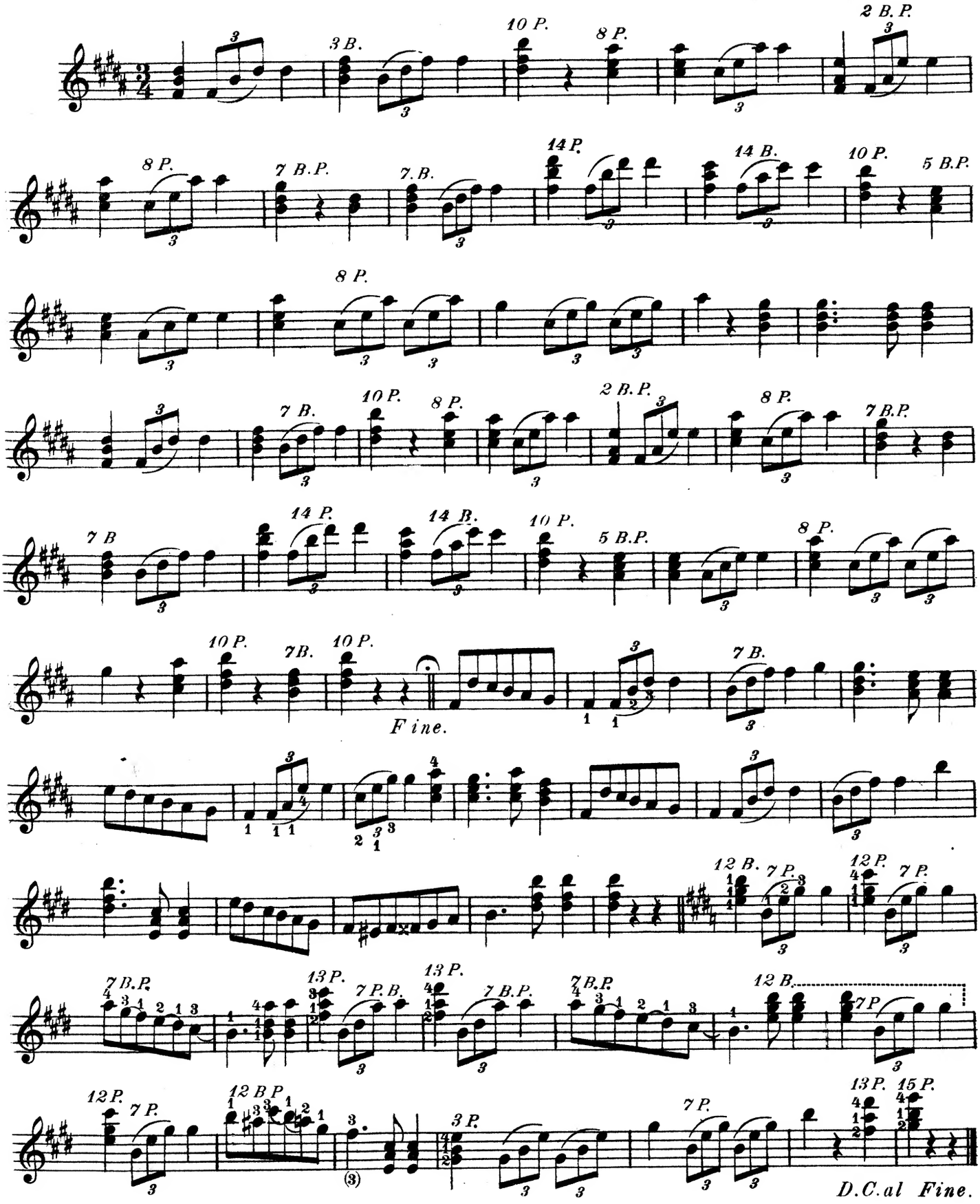
Exercise.



Exercise.

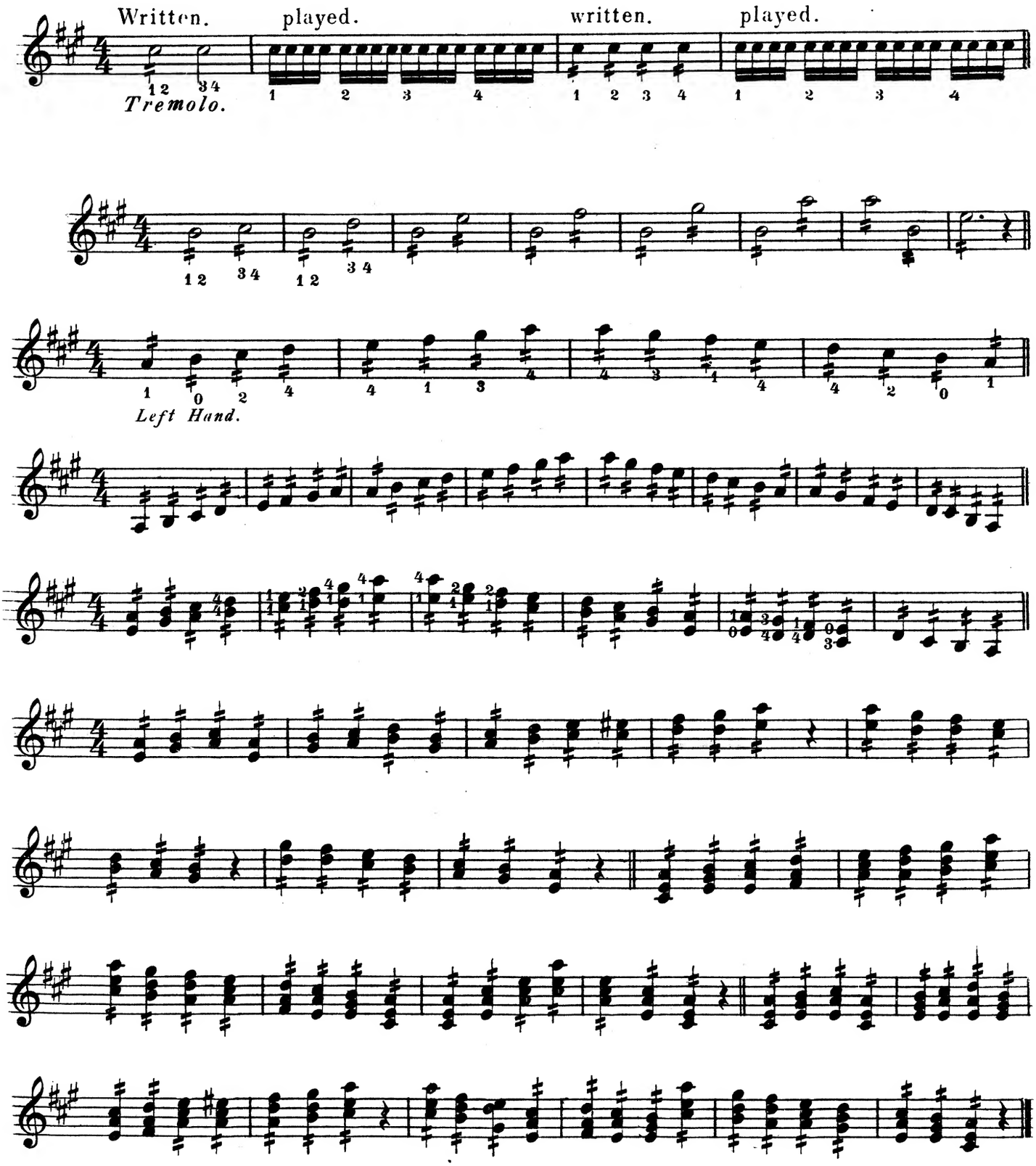


Elberon Waltz.

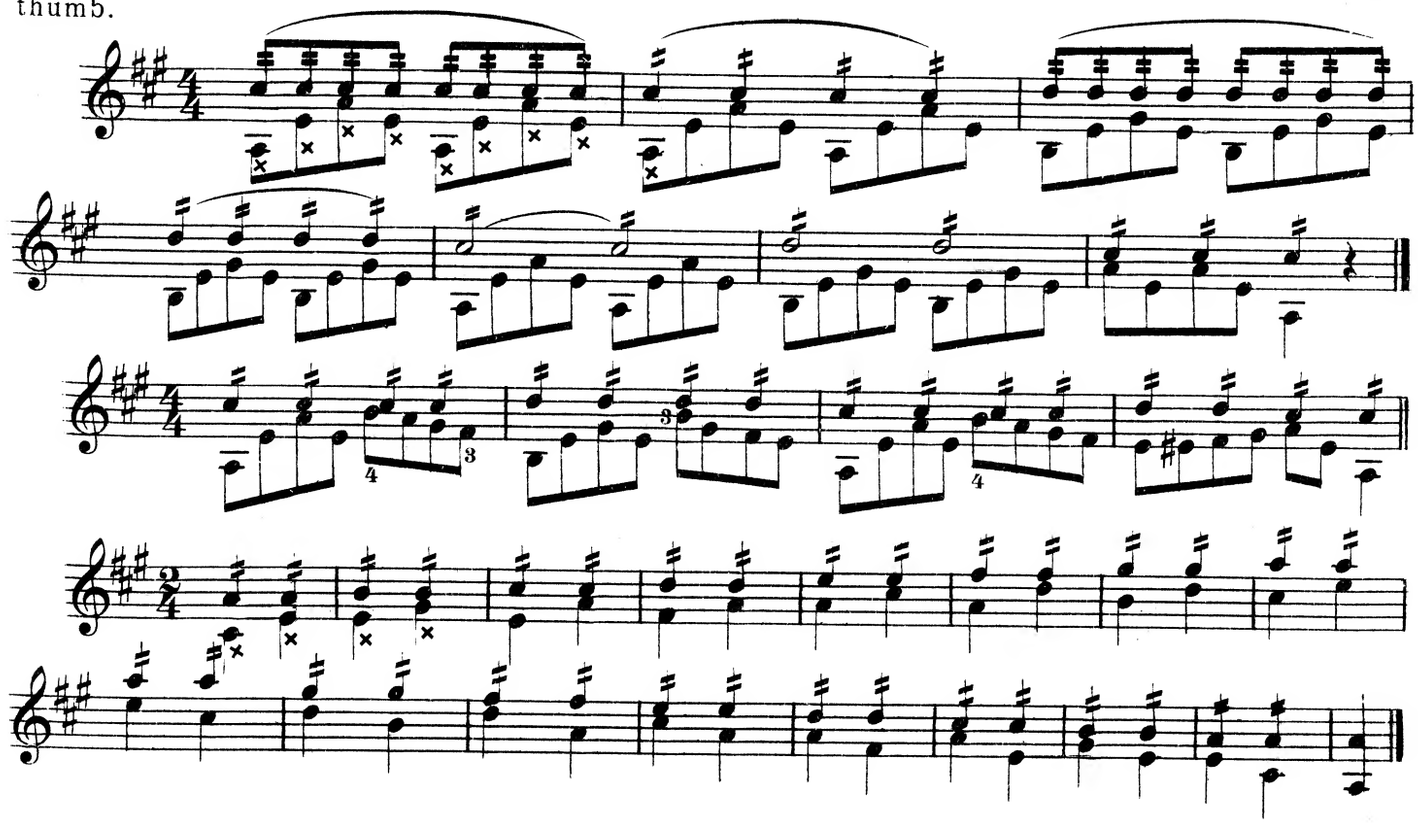


The Tremolo.

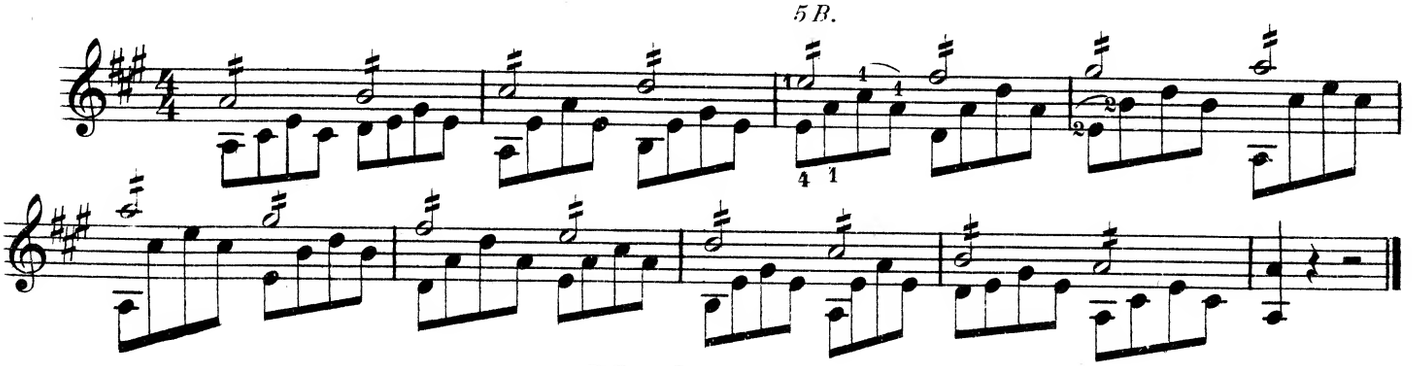
The tremolo is executed with the tip of the first finger oscillating rapidly over the strings causing a sustained tone. The accompaniment is played with the thumb.
The third finger should rest on the head of the banjo while performing the tremolo. The best effect is produced by playing near the rim.



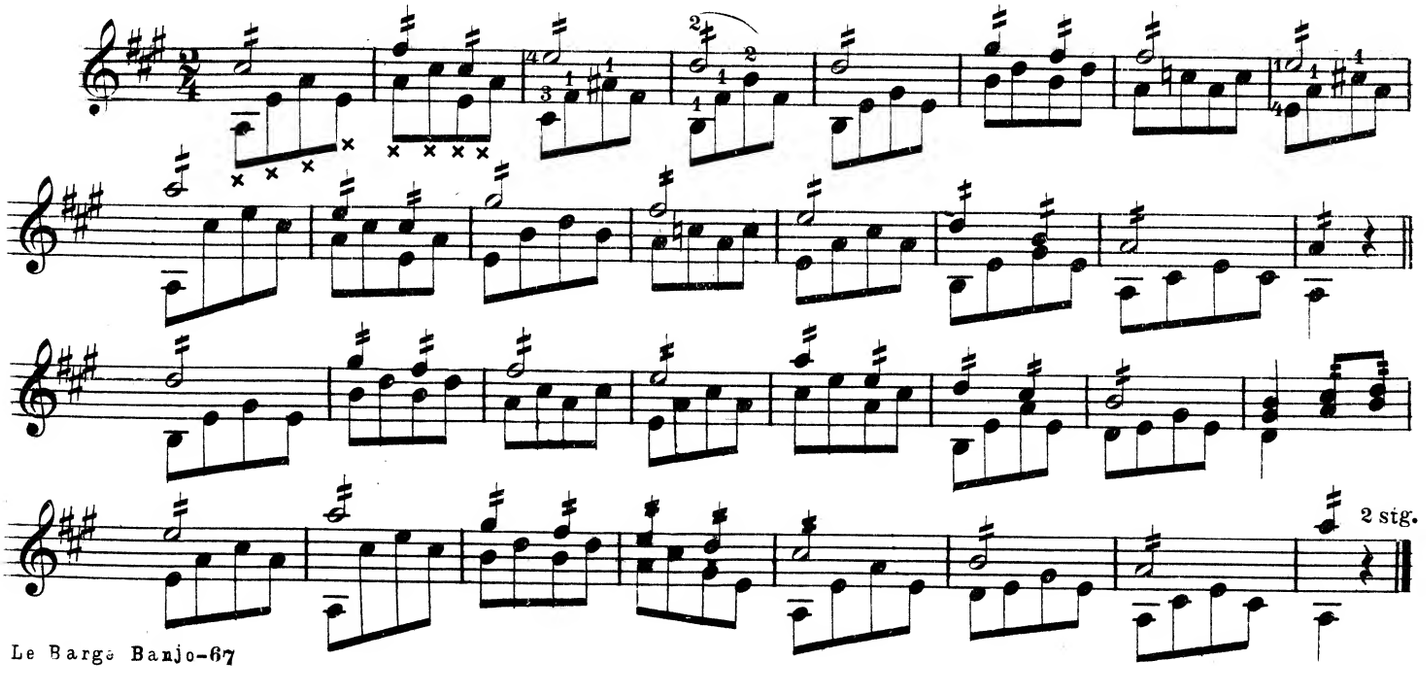
Notes with stems turned upwards are to be played tremolo all others to be picked with the thumb.



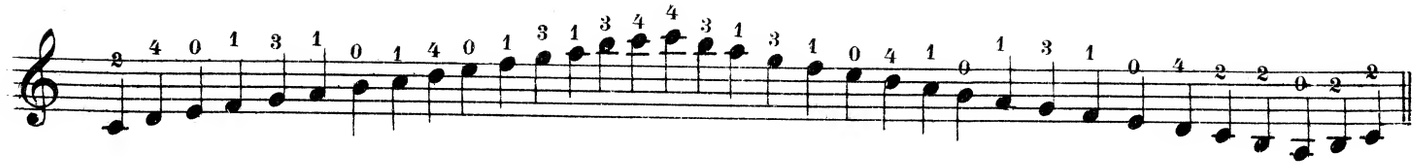
5 B.



Melody.

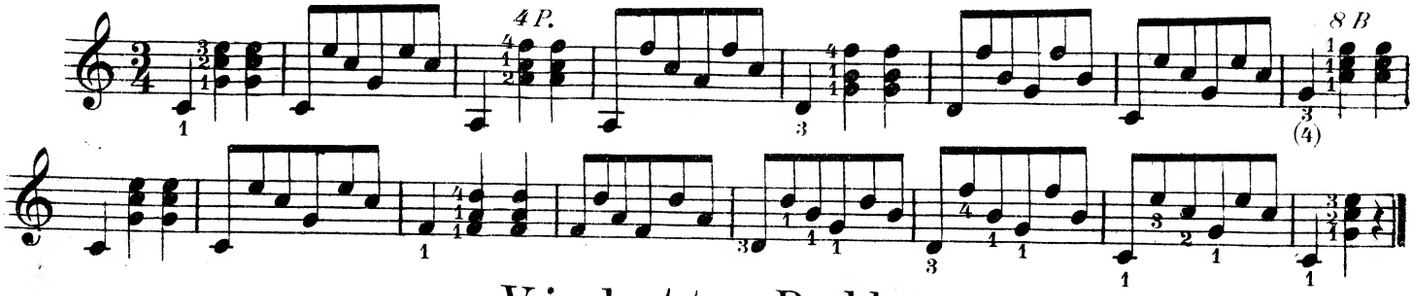


Key of C Major.

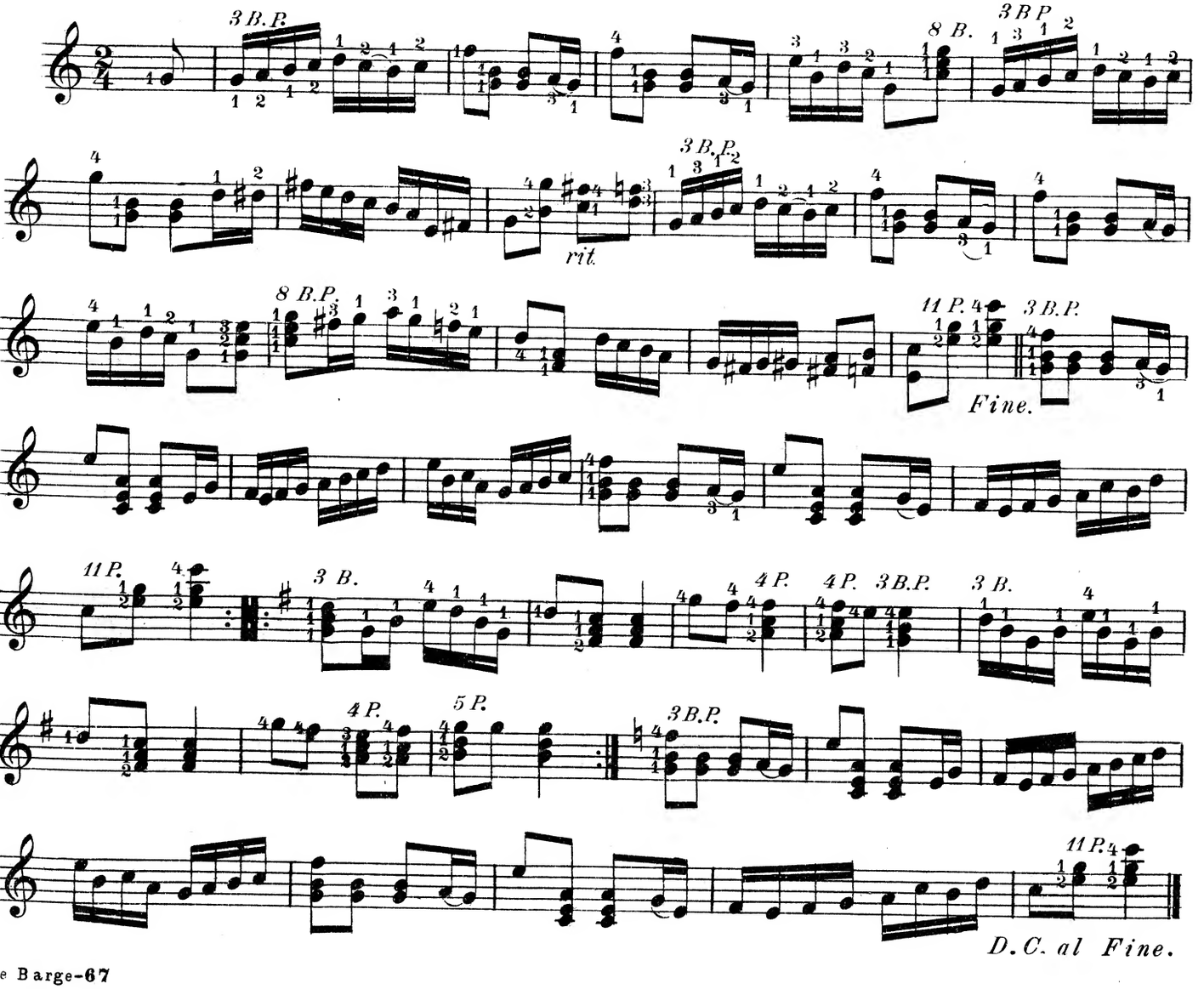


Chords in C Major.

Exercise.

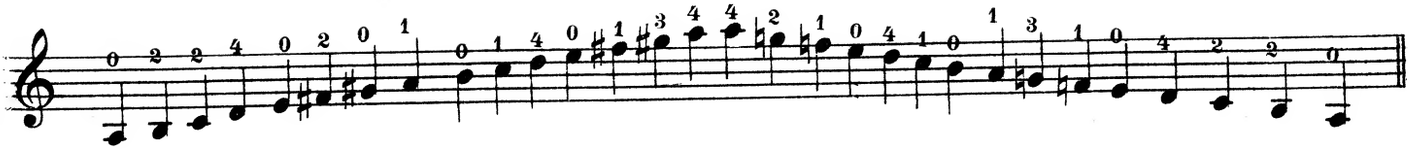


Violette Polka.

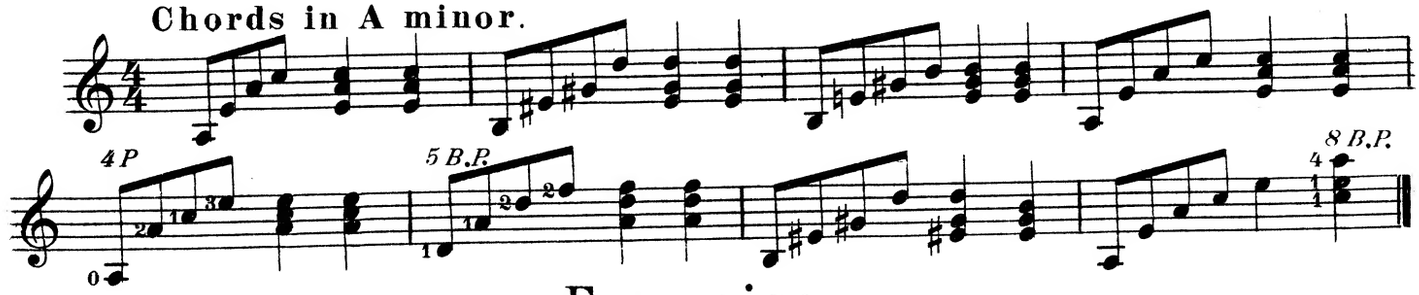


Key of A Minor.

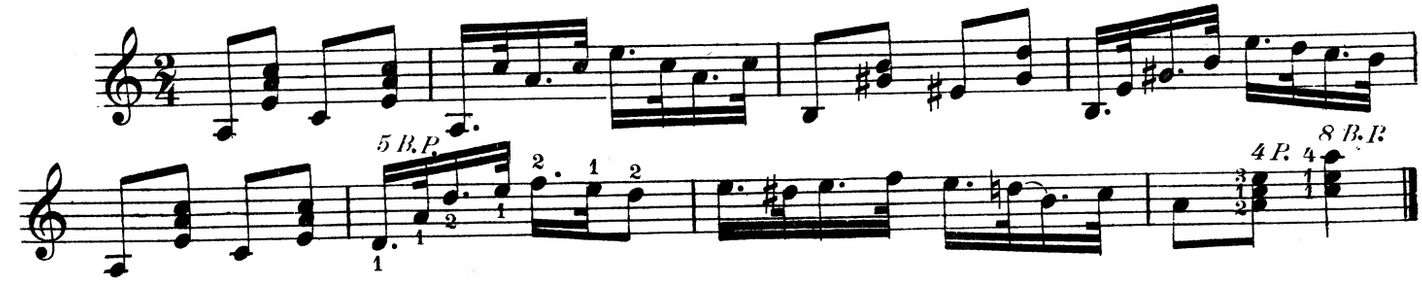
Relative to C major.



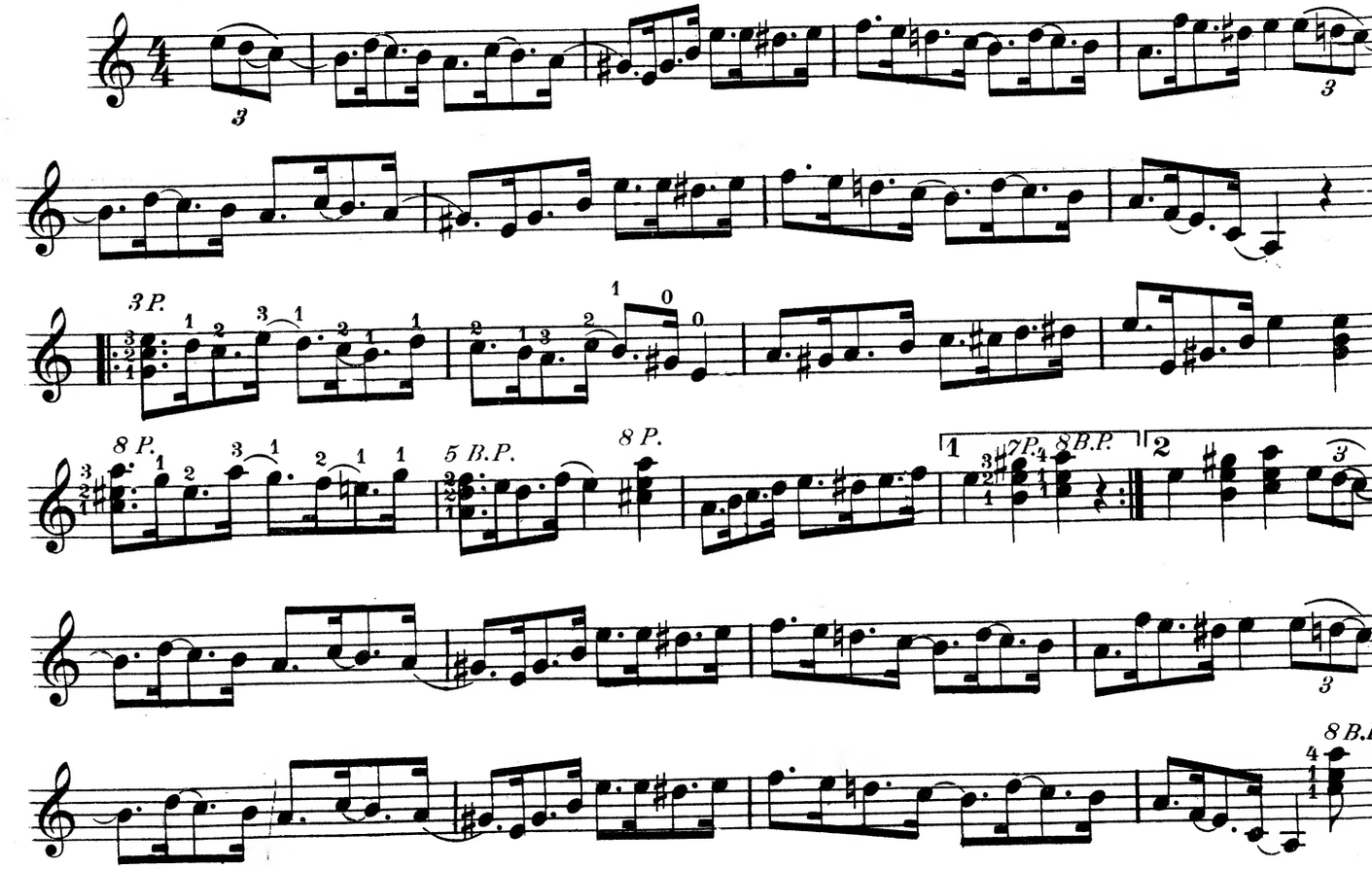
Chords in A minor.



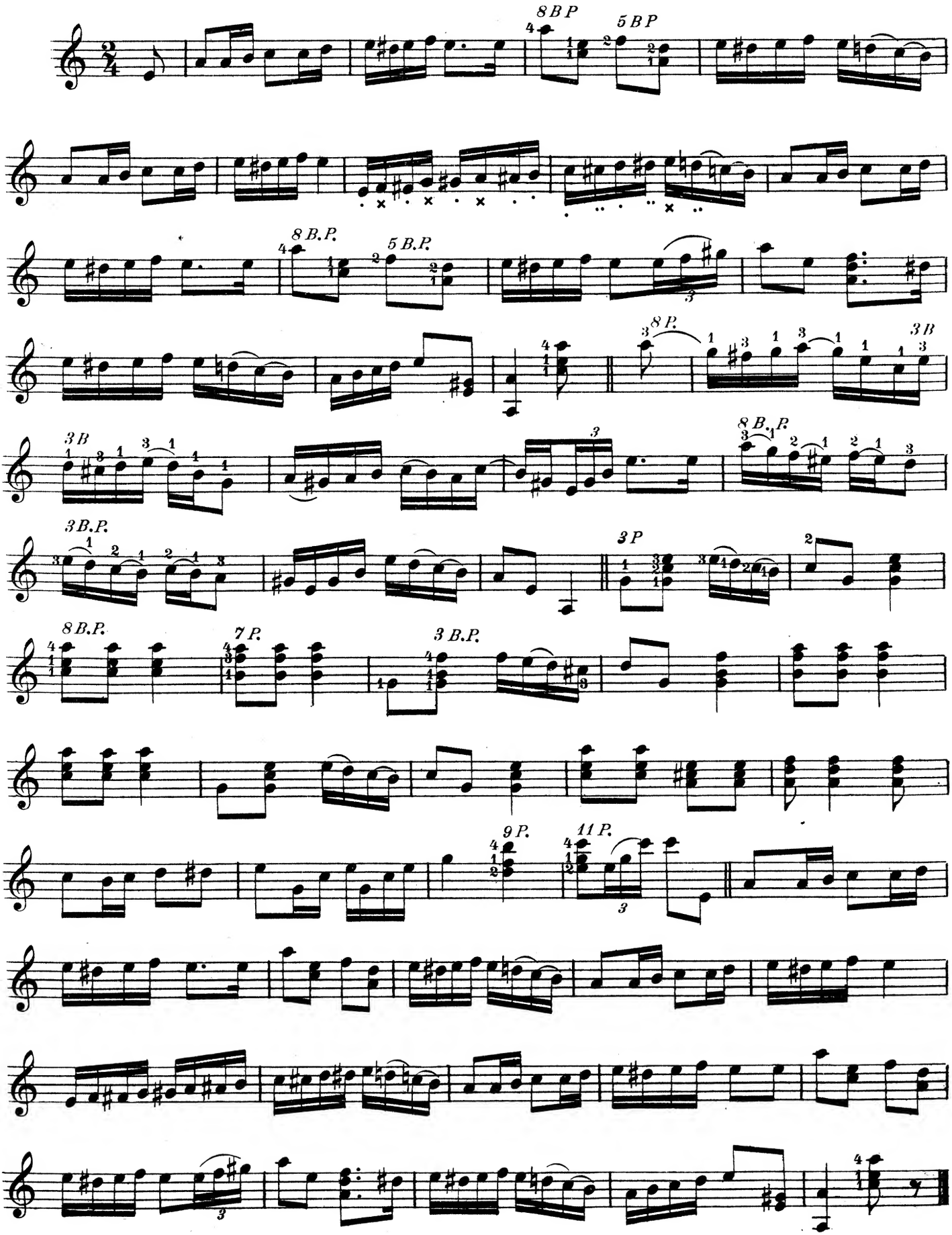
Exercise.



Minor Clog Dance.

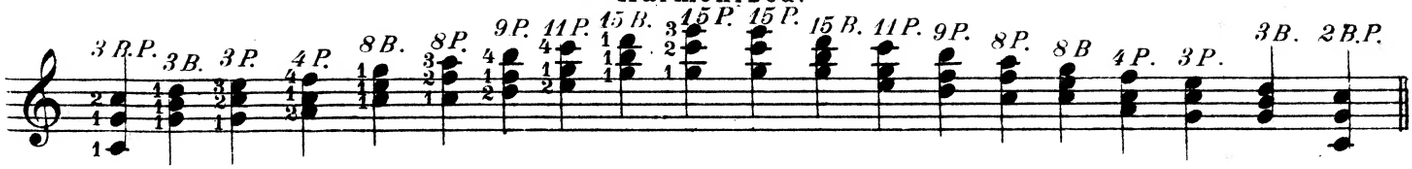


Minor Jig.

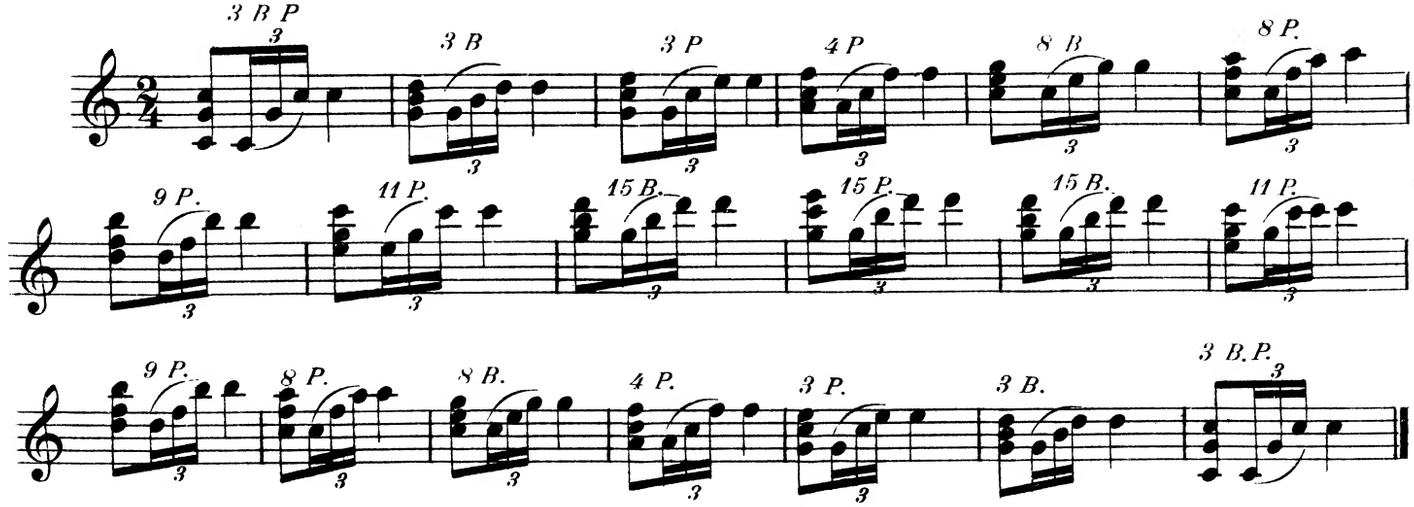


Scale C Major.

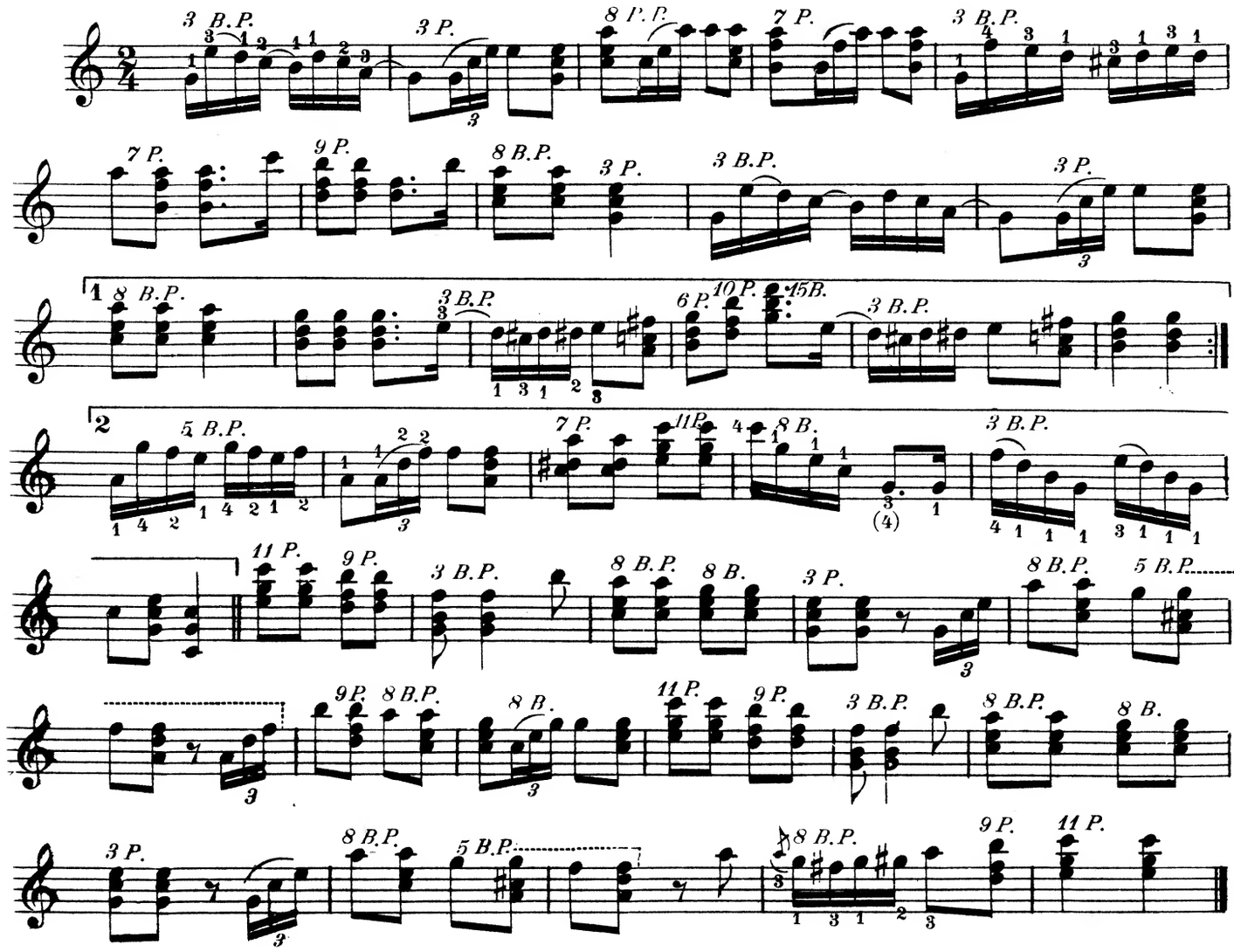
Harmonized.



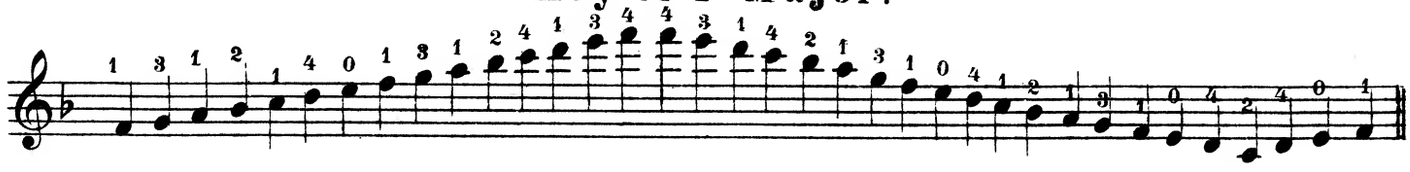
Exercise.



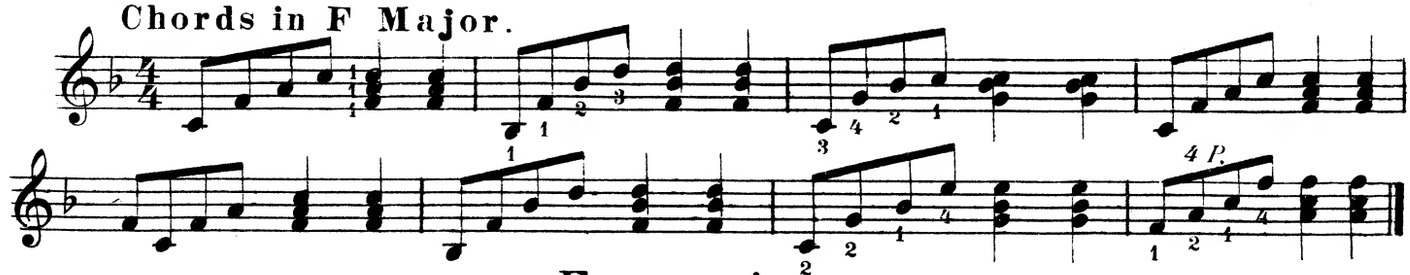
Wild Rose Polka.



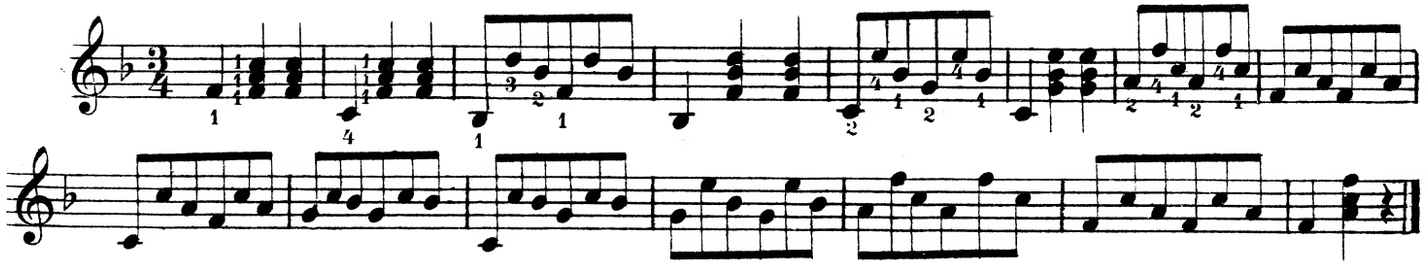
Key of F Major.



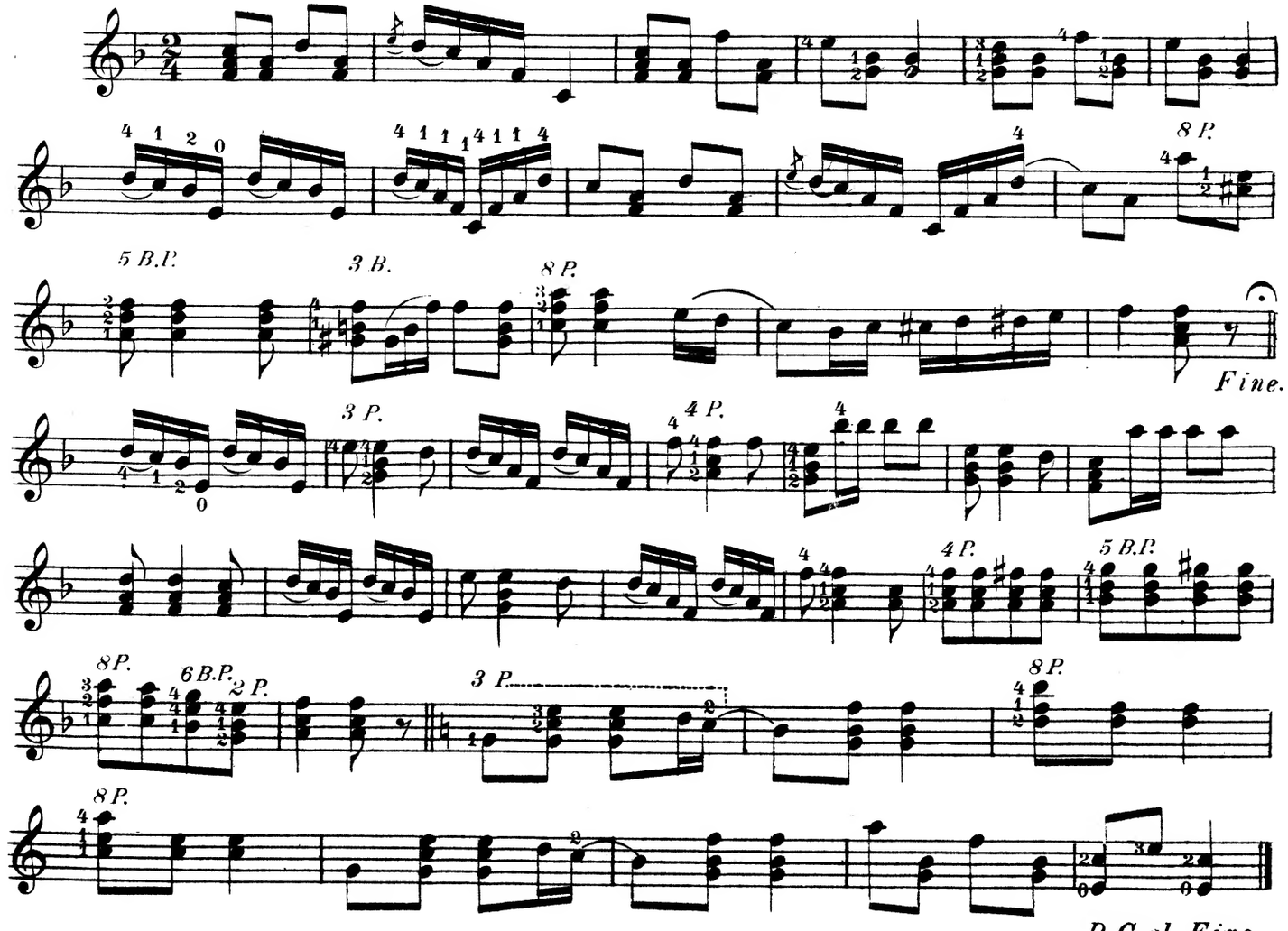
Chords in F Major.



Exercise.

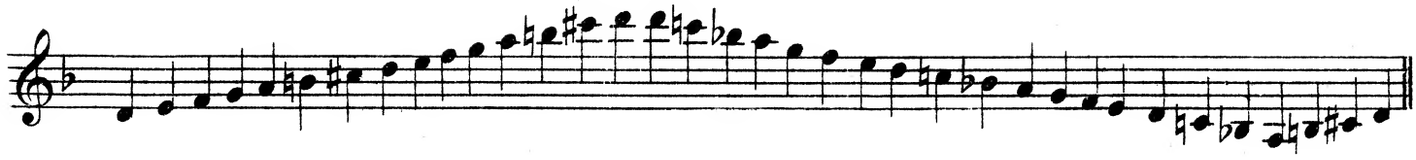


Twilight Polka.

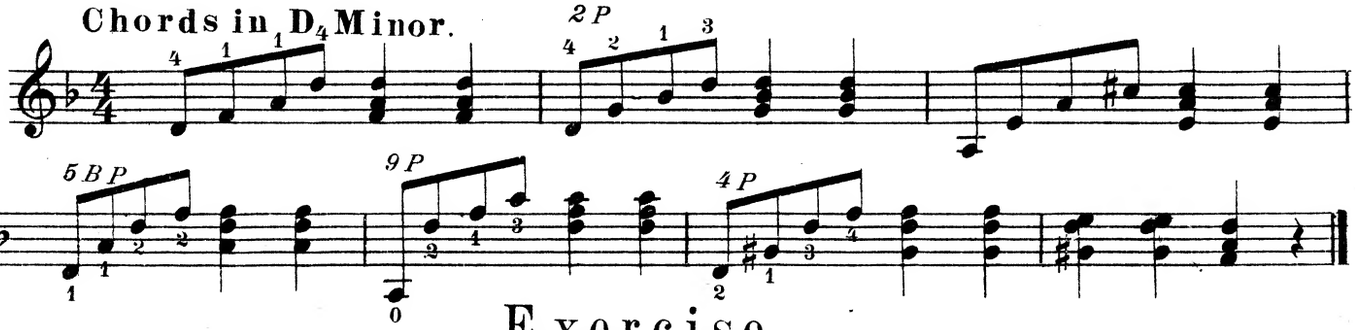


Key of D Minor.

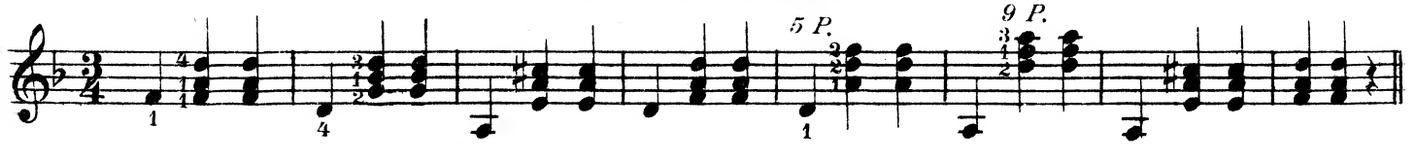
relative to F major.



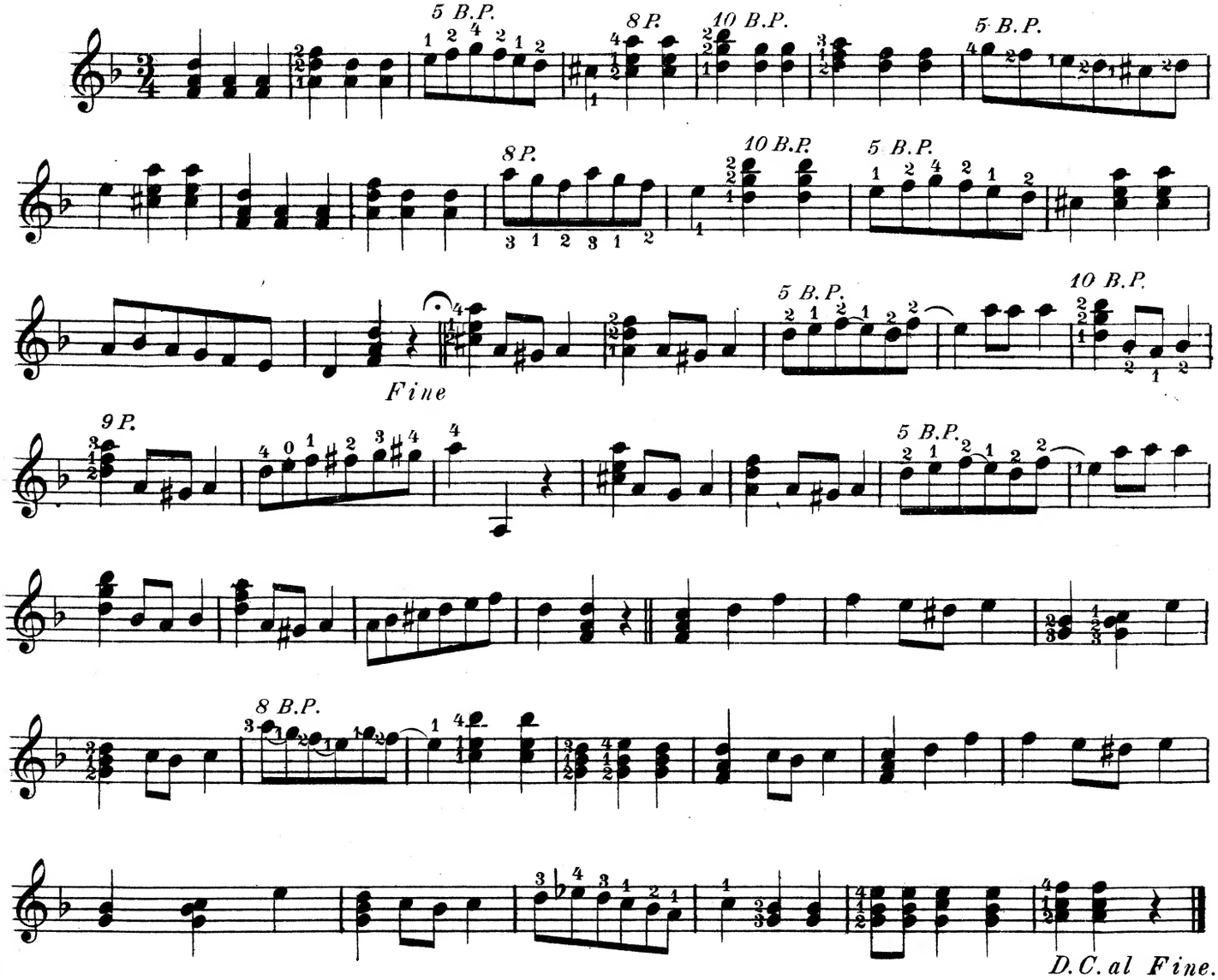
Chords in D Minor.



Exercise.

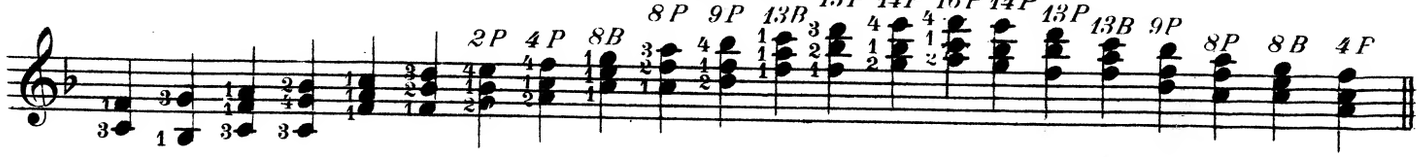


Marie Mazurka.

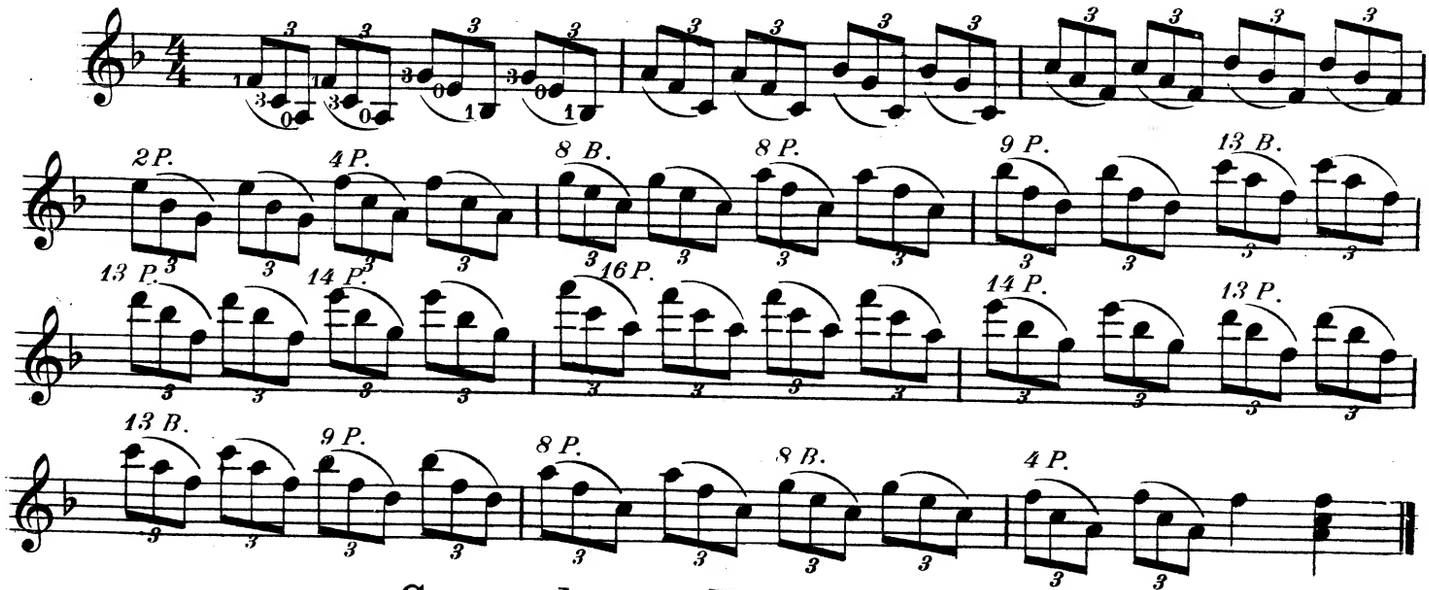


Scale of F Major.

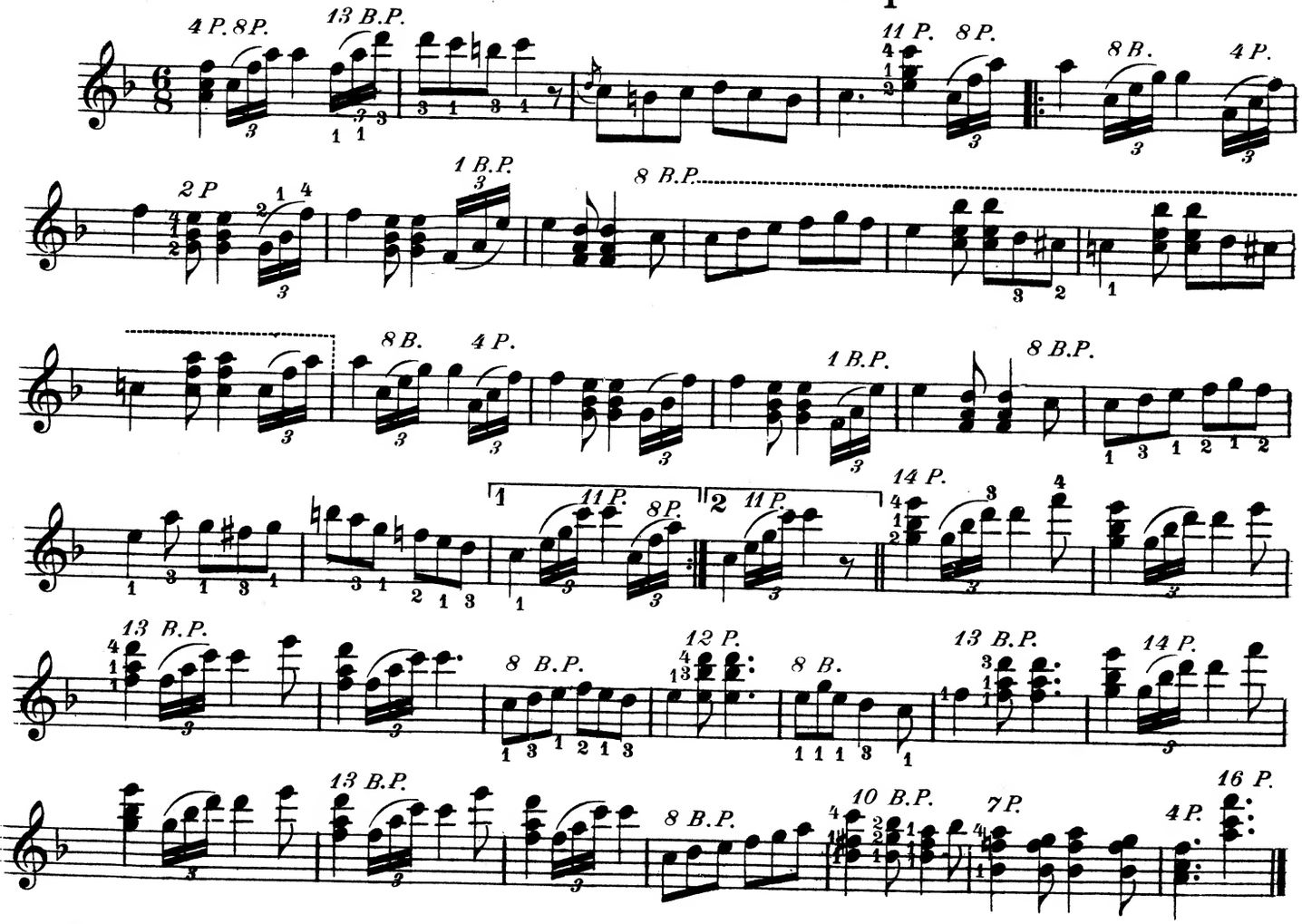
Harmonized.



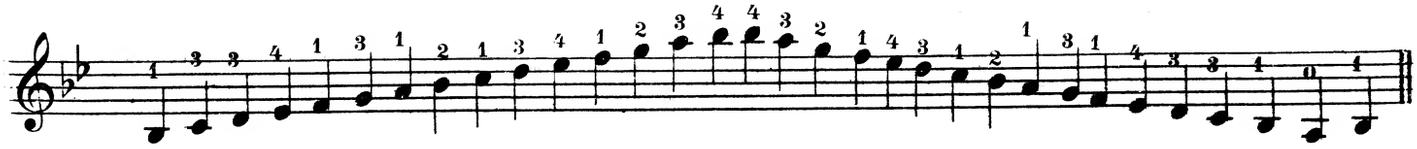
Exercise.



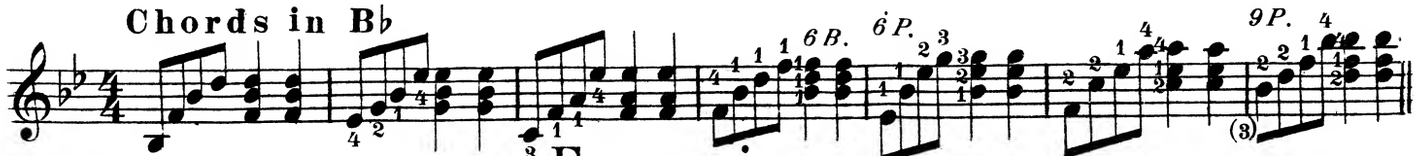
Comodore Two Step.



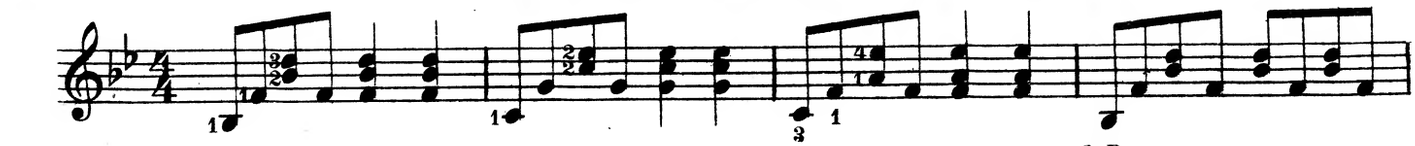
Key of B♭ Major.

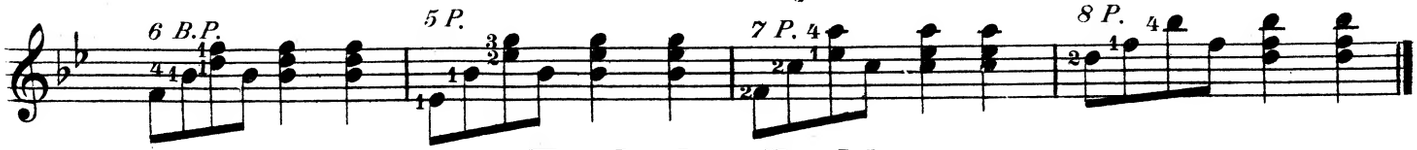


Chords in B♭

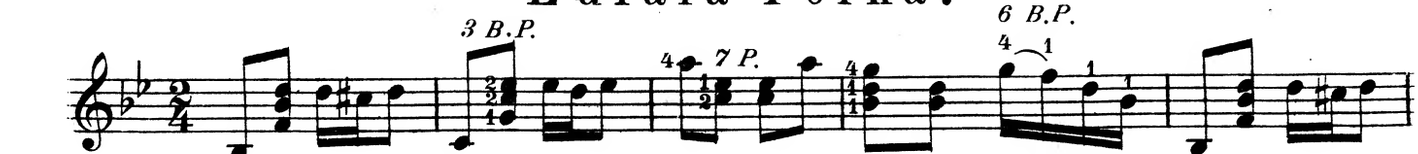


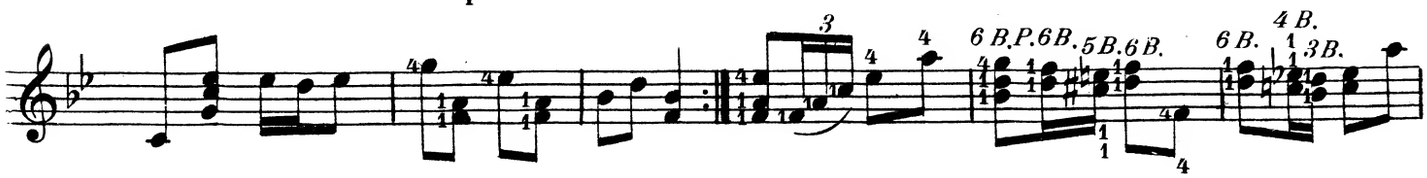
Exercise.

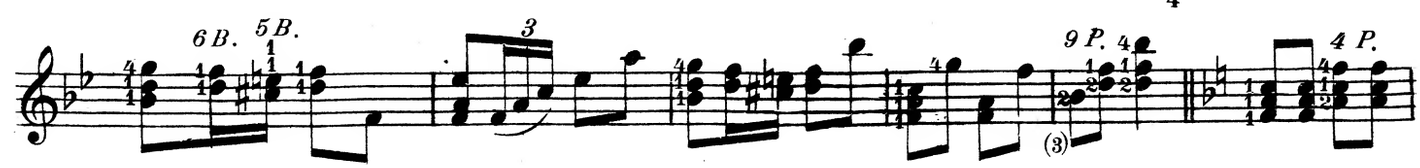


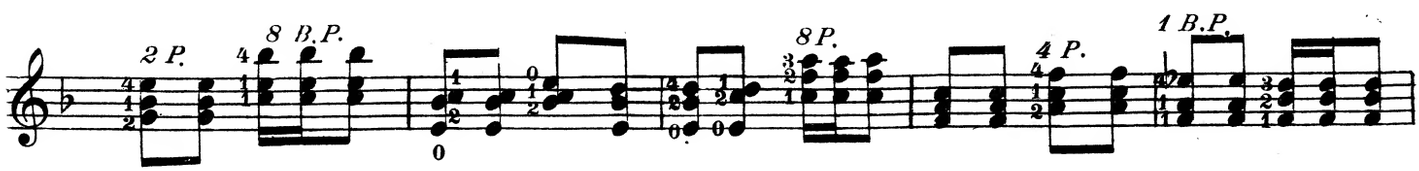


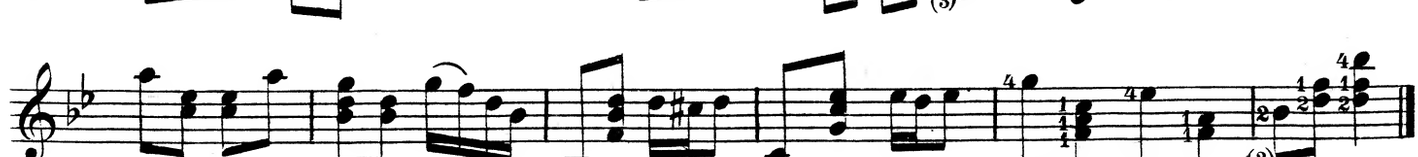
Eulala Polka.





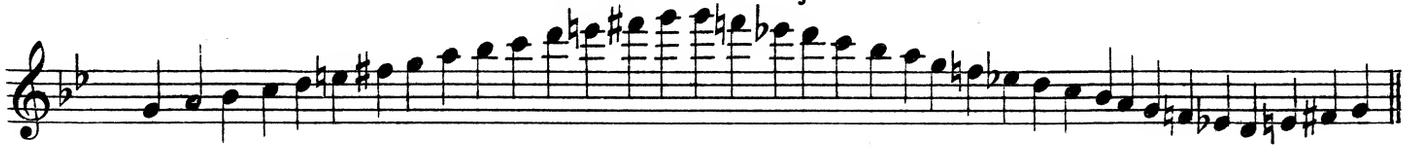




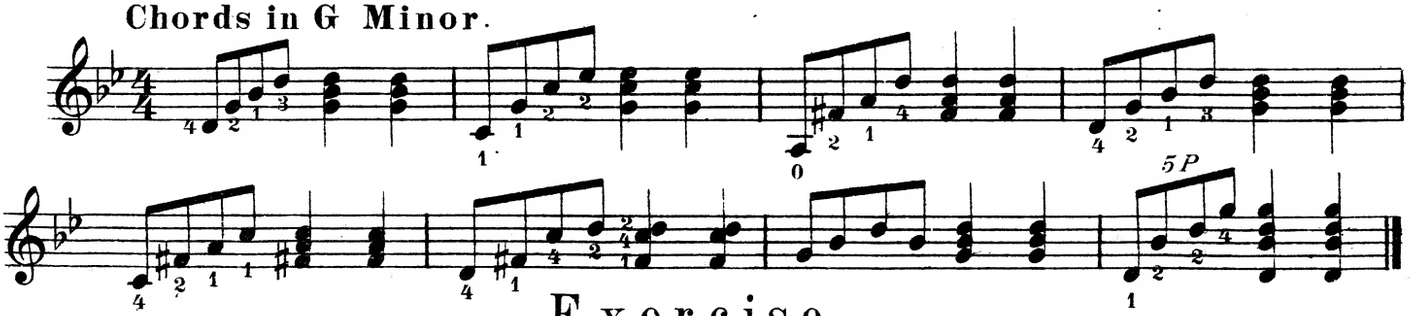


Key of G Minor.

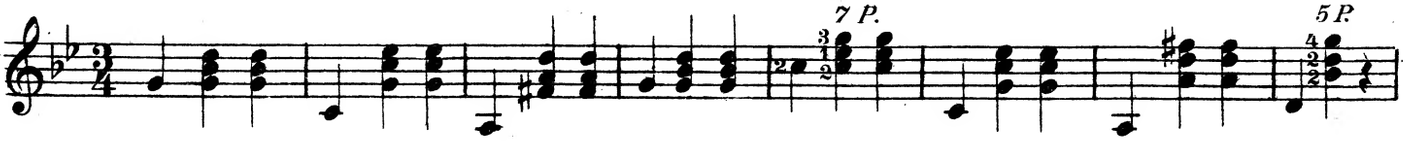
relative of B♭ major.



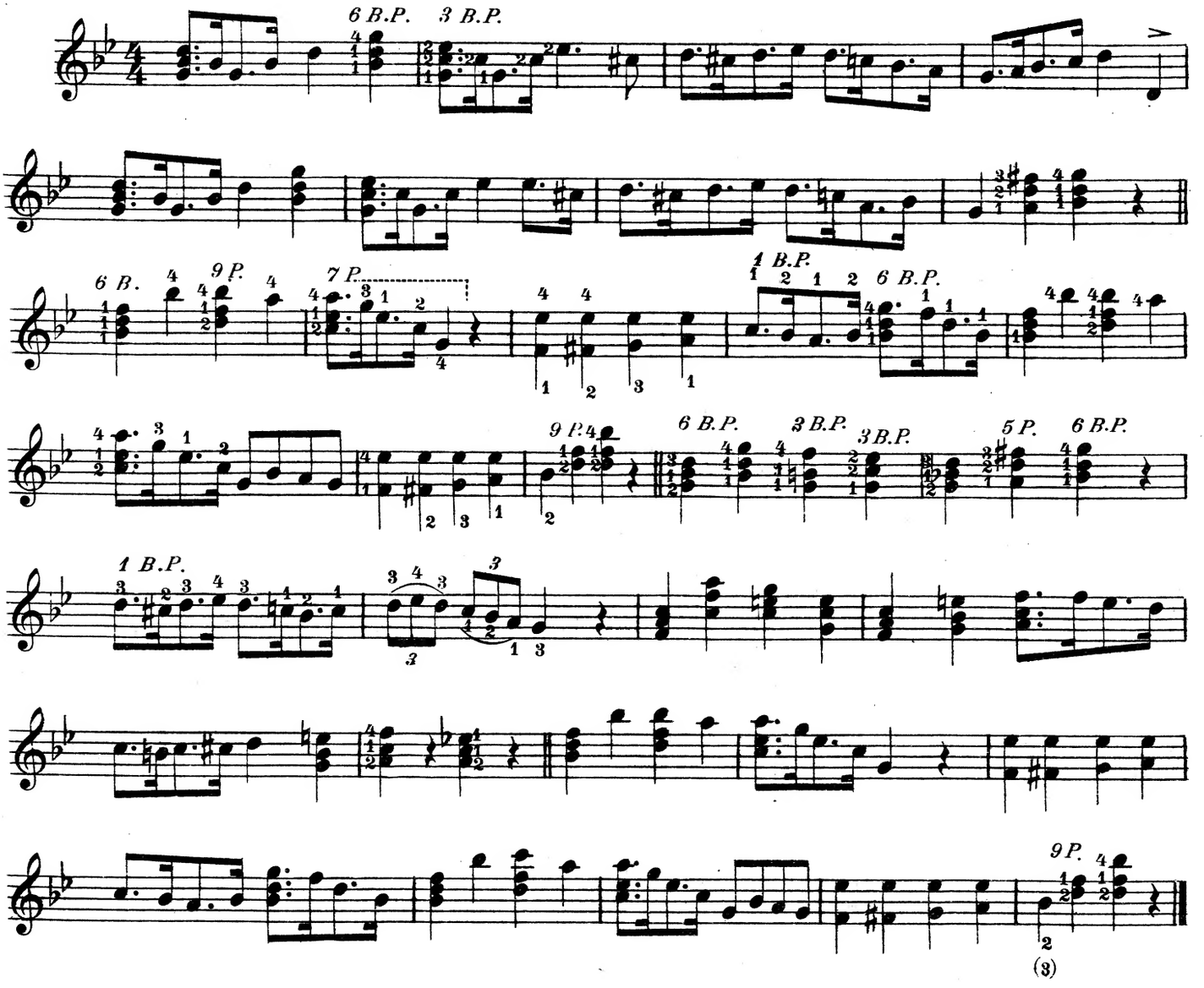
Chords in G Minor.



Exercise.

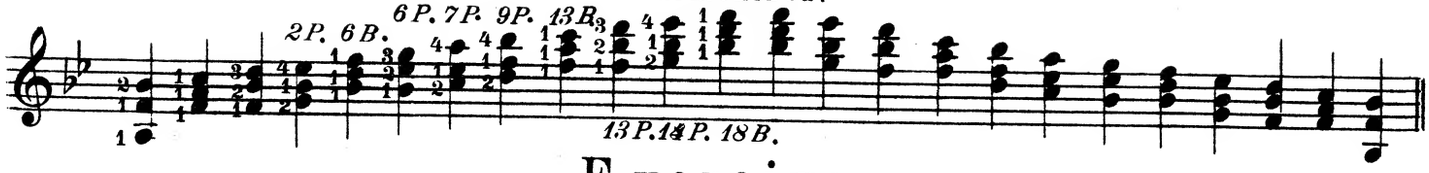


Elsa Schottisch.

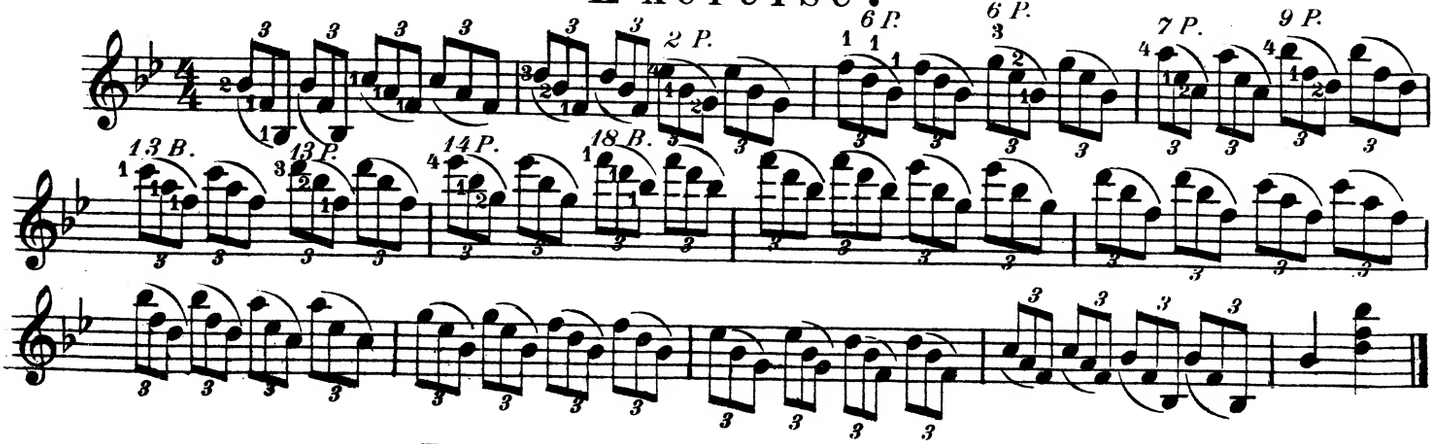


Scale of B♭ Major.

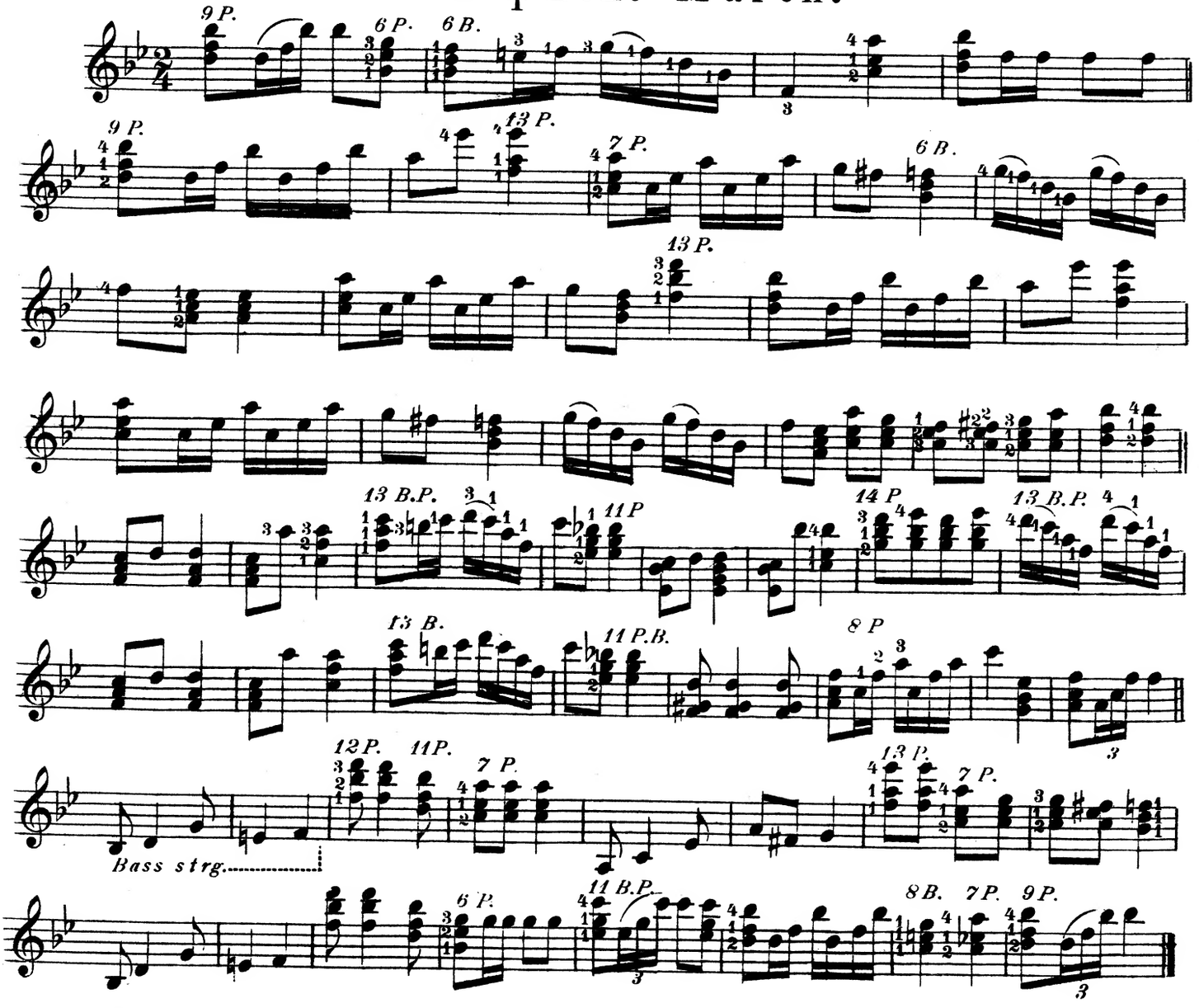
Harmonized.



Exercise.



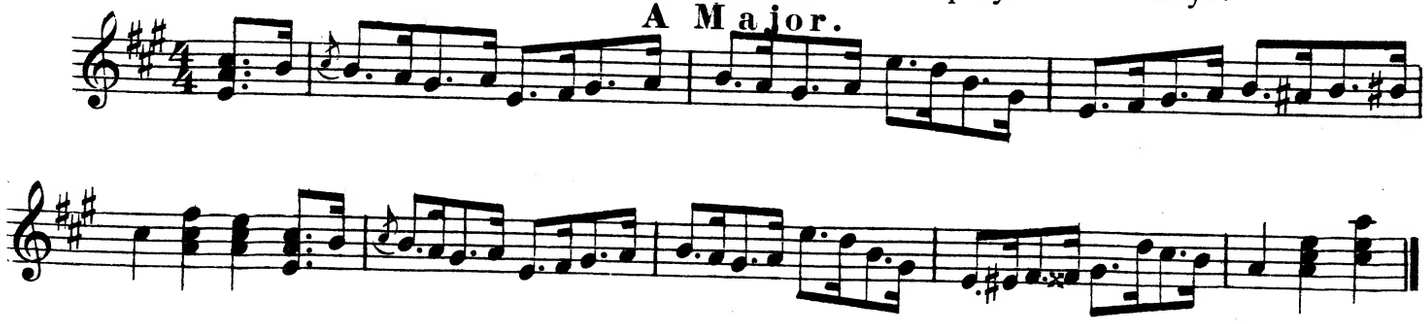
Encampment March.



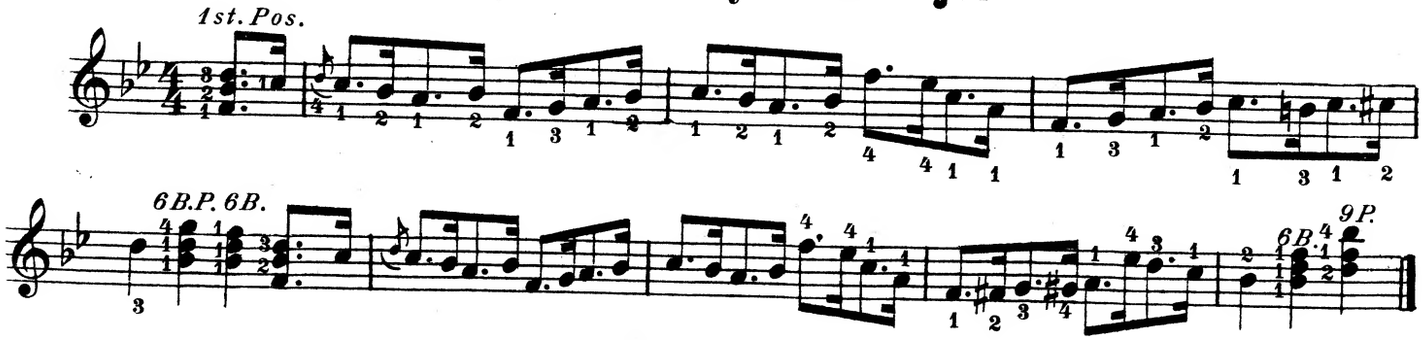
Melody in several keys.

By using the first finger or a bar simple melodies can be played in all keys.

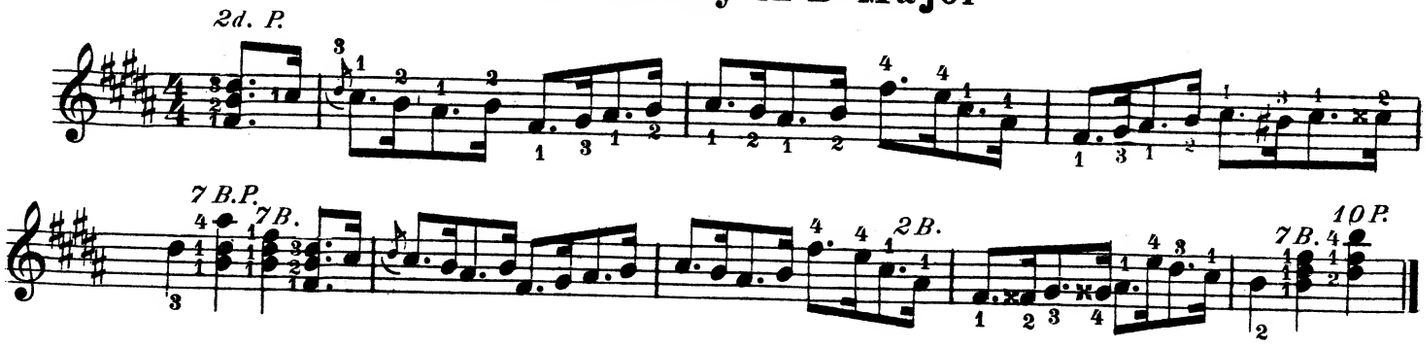
A Major.



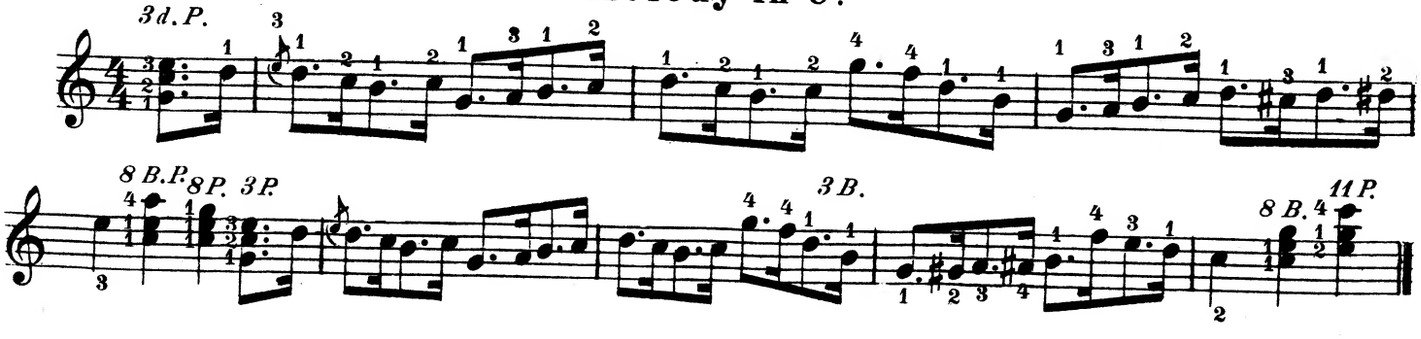
Same Melody in B♭ Major



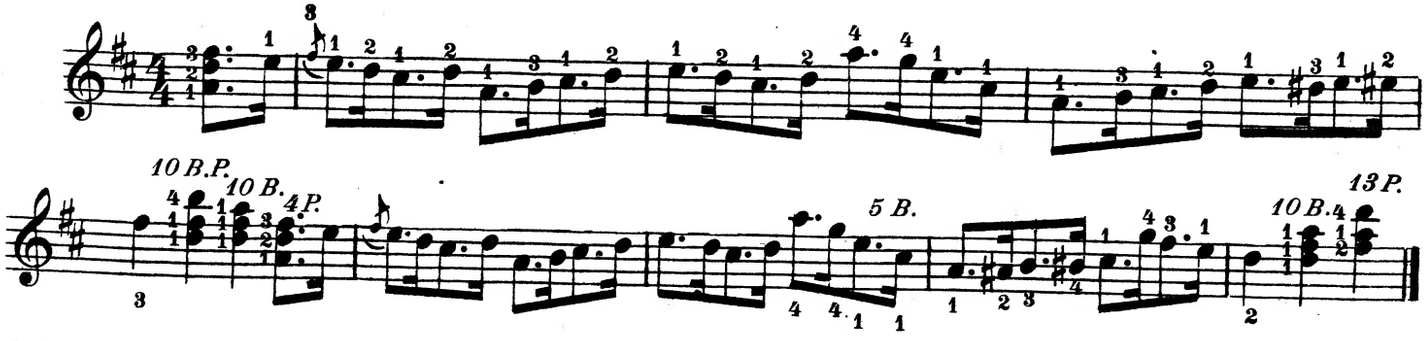
Same Melody in B Major



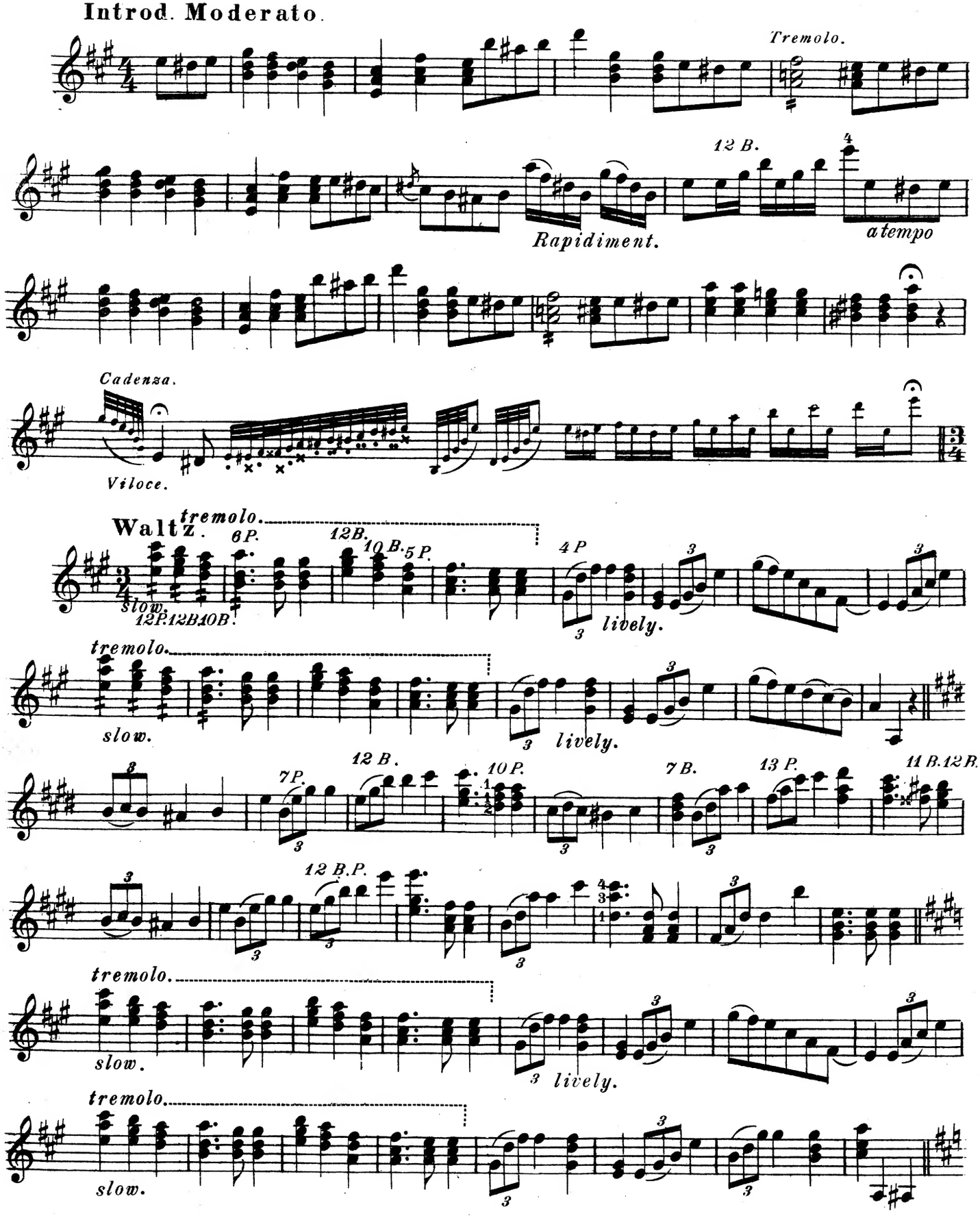
Same Melody in C.

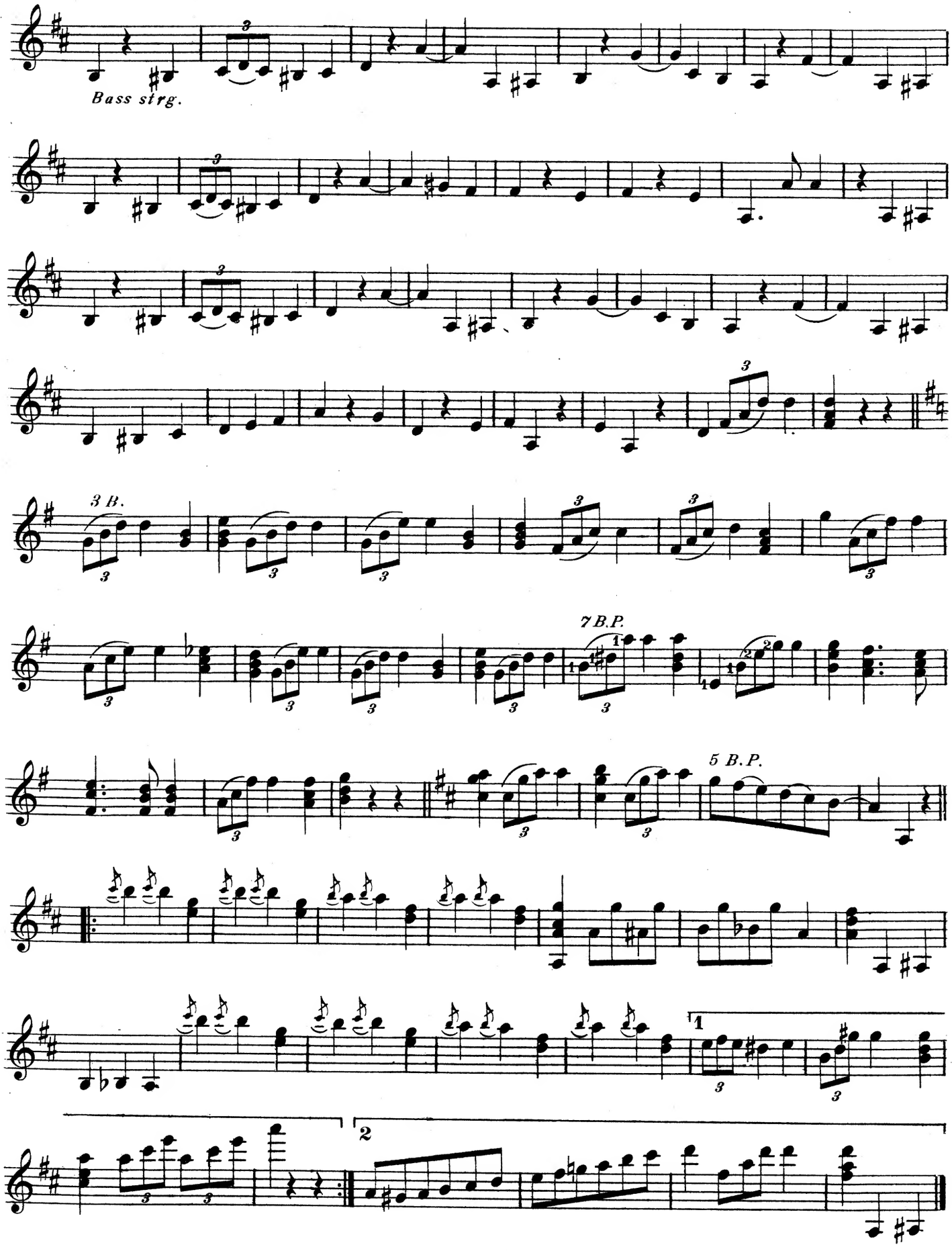


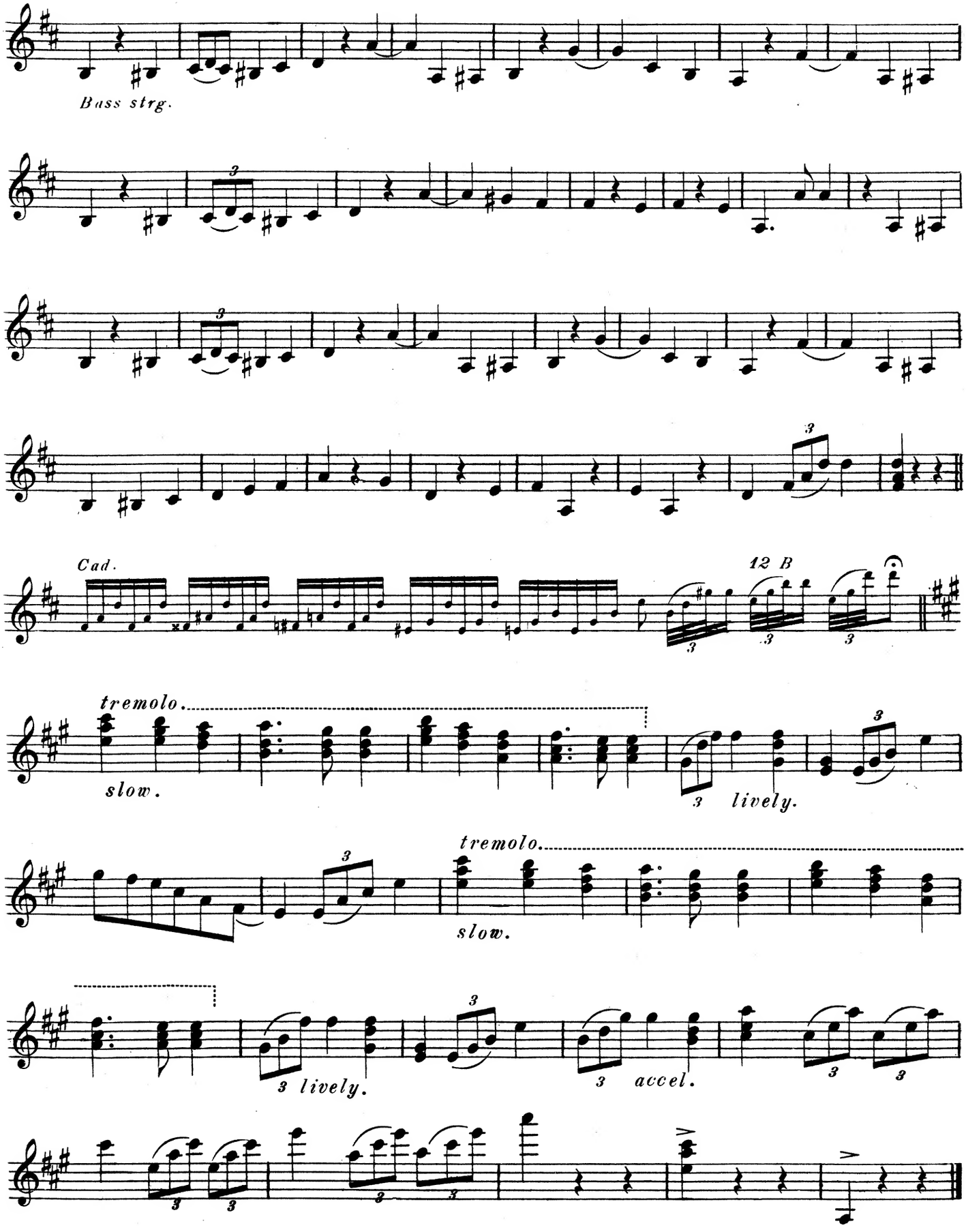
Same Melody in D.



Mid Ocean Waltz.




Bass strg.
3 B.
7 B.P.
5 B.P.


Bass strg.
Cad.
12 B
tremolo.
slow.
lively.
tremolo.
slow.
lively.
accel.

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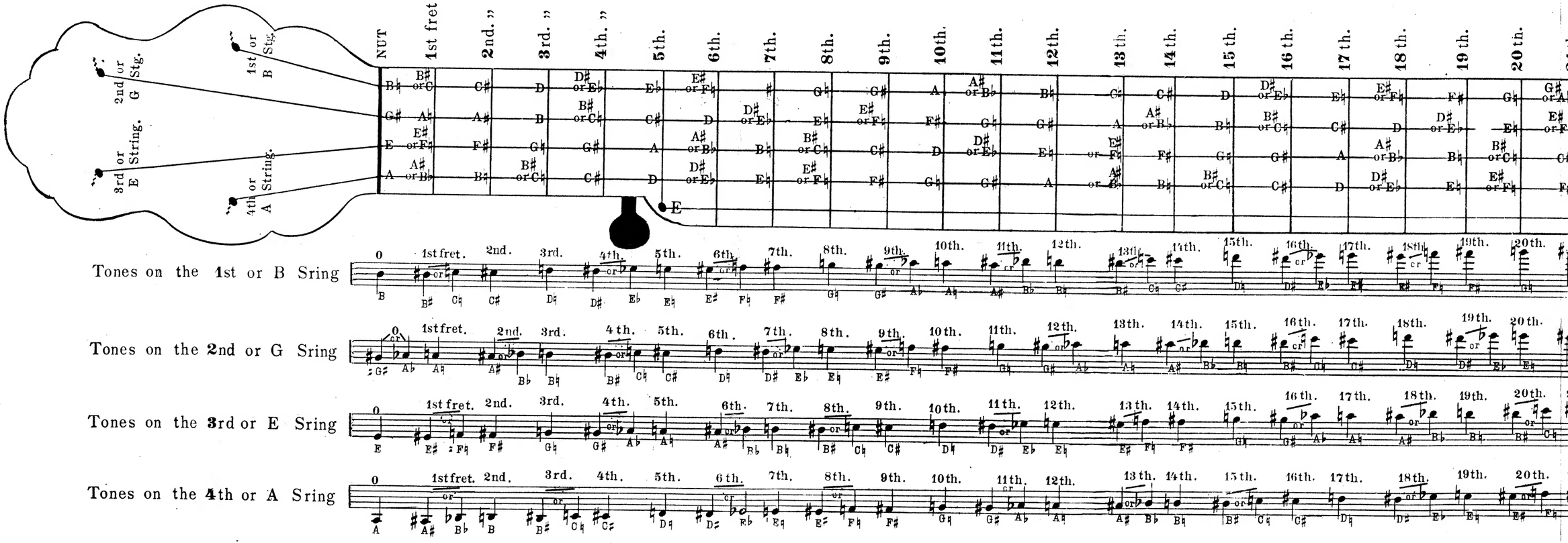
1st or B Stg.
2nd or G Stg.
3rd or E String.
4th or A String.
NUT
1st fret
2nd. "
3rd. "
4th. "
5th.
6th.
7th.
8th.
9th.
10th.
11th.
12th.
13th.
14th.
15th.
16th.
17th.
18th.
19th.
20th.
E
Tones on the 1st or B Sring
Tones on the 2nd or G Sring
Tones on the 3rd or E Sring
Tones on the 4th or A Sring

BRIDGE.
22th.
21th.
20th.
19th.
19th. 20th. 21st. 22nd.
19th. 20th. 21st. 22nd.
19th. 20th. 21st. 22nd.
19th. 20th. 21st. 22nd.